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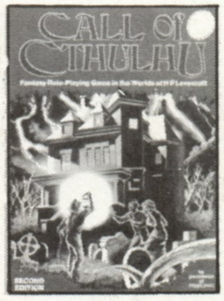

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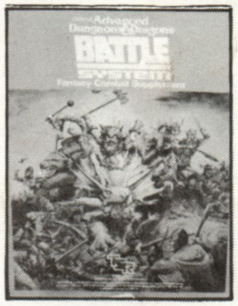

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Answer: . . . . . .
3. In Call of Cthulhu what is the San loss if an adventurer successfully saves versus San after encountering Serpent People?
Answer: . . . . . .
4. In MERP what are the creatures called which are Ringwraith's flying steeds?
Answer: . . . . . .
5. What is the battlecry of Disciples of the Red Redemption in Warhammer?
Answer: . . . . . .

Please state in not more than 25 words on a piece of paper stapled to this form why you want to take part in the quiz. All entries will be examined and the top six entries will be selected to take part in the quiz. Closing date for entries: MONDAY 16 AUGUST 1985. Please mark envelope "Games Day Quiz" and enclose s.a.e.

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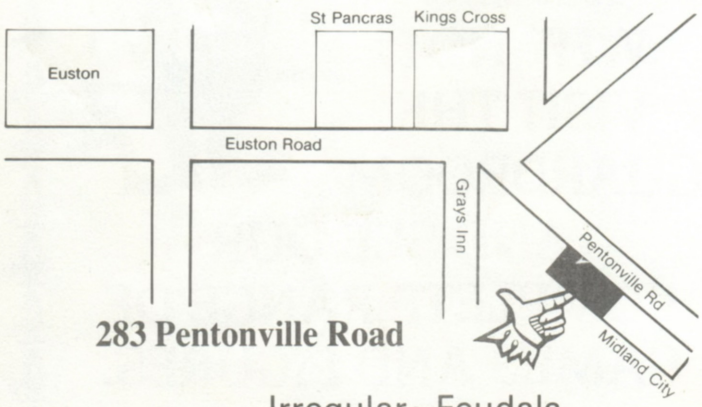

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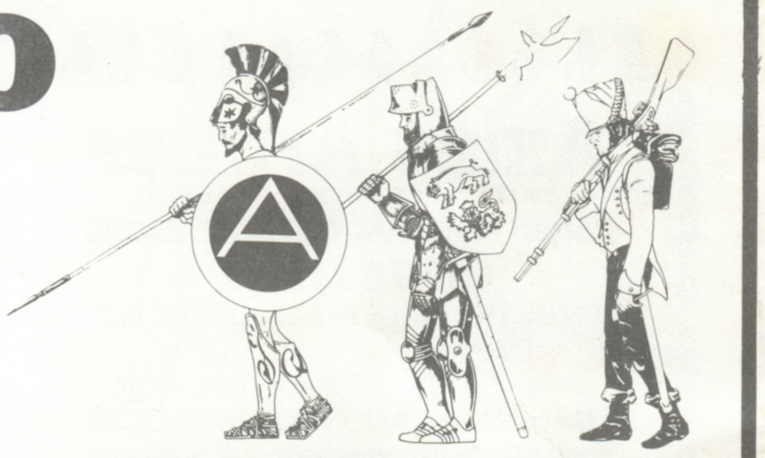

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We've done what you wanted! It's almost a year since we printed our *Readers of the Lost Ark* questionnaire, and we have just about finished making the changes that you asked for.

The most popular features in *White Dwarf* turned out to be *Open Box, Thrud* and *Gobbledigook. Irilian* proved to be the most popular scenario, justifying our decision to reprint the six-part series in its entirety in the new *Best of White Dwarf Scenarios III*. The most requested new department was for *Call of Cthulhu* – hence our regular *Crawling Chaos* column.

To end on a statistical note, an average of 2.5 people (two people and one halfling?) read each copy of *White Dwarf* – which means our readership is now well over the 100,000 mark. Our hobby is still growing fast, but we are determined that *White Dwarf* will reflect the wishes of its readers – so keep the comments rolling in!

Ian Livingstone

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Contributions: The editor will be pleased to consider any previously unpublished articles or artwork for inclusion in *White Dwarf*. Contributions should be typed, double-spaced on one side of the paper only.

The Artificer

A New Character Class for AD&D

by David Marsh

The Artificer is featured in this issue's AD&D *scenario,* Star of Darkness.

The Artificer is the herald of the new technological age which is destined never to reach the *AD&D* world. His (or her) expertise is in the field of things mechanical and the small scale creation: the Artificer is an engineer in the widest possible sense of the word. He is able to turn his hand to making a lock, hinge, box, door or jewel, he can design new weapons or even act as an architect. In short, the Artificer will try his hand at almost anything and will always attempt to further the cause of technology whenever he has the opportunity.

The range of talents an Artificer will gain demands a high level of ability from the outset: Strength must be greater than 12 and Intelligence, Wisdom and Dexterity must all be 15 or greater. No experience point bonuses are available, nor may an Artificer be multi-classed, however, any alignment is allowable, with the proviso that the Artificer remembers the cause he fights for.

Artificers may wear any armour except for plate or a large helm (unless made by himself), but may only perform their specific thievish abilities in leather armour or less. They may only use the following weapons: dagger, shortsword, hammer, pick, hand axe and all bows. Initial gold is the same as for a Cleric and the Artificer uses the same proficiency and combat progression as this class. Because of their eye for that sort of thing, in a situation where a weapon might normally break, a weapon chosen or made by an Artificer is entitled to a saving throw: if the roll of a d20 is less than or equal to the Artificer's level then it is saved. These weapons cost no more than usual.

A human, dwarf, half-elf or gnome may be an Artificer; in this case a dwarf can use spells because of their pragmatic and partially clerical nature (note that NPC dwarven Clerics use spells). In fact, dwarfs usually make the best Artificers.

Level	Experience Points	Hit Dice (d6)	Title
1	0-2400	1	Apprentice
2	2401-4800	2	Journeyman
3	4801-11000	3	Technician
4	11001-22000	4	Craftsman
5	22001-45000	5	Artisan
6	45001-100000	6	Engineer
7	100001-150000	7	Craftsmaster
8	150001-240000	8	Artificer
9	240001-400000	9	Master Artificer
10	400001-750000	9+2	Master Artificer (10th level)

400,000 experience points per level for each additional level beyond 10th.

Artificers gain 2HP per level after the 9th.

COMMON ABILITIES

Artificers have the following talents arising from their training:

Detect Traps/Mechanisms (*DT*). If alert and wary (+30% if concentrating). Includes pits, shifting walls, spring-loaded traps, etc, generally non-magical.

Find/Remove Traps (*F/RT*). As a Thief, + DEX bonuses.

Open Locks (*OL*). As Thief, + DEX bonuses.

See Irregularity (*SI*). Noticing cracks, peepholes, secret doors. 20' range, +10% to chance if concentrating.

Know Value (*KV*). Knowledge of the actual market value of gems, jewellery, etc. Doesn't identify magical properties. Bonuses of +15% if in special area, +8% if part specialist.

Illusion Immunity (*II*). In addition to saving throws; Artificers have a great dislike of illusions and Illusionists. Subtract the level of the illusion spell from the % chance to resist.

ARTIFICER FUNCTION TABLE

Level Of Artificer	% Ability DT	F/RT	OL	SI	KV	II
1	1	25	30	5	15	5
2	5	32	35	8	20	10
3	10	37	40	12	26	15
4	20	45	50	20	33	20
5	30	58	61	30	41	25
6	38	68	72	45	50	30
7	45	80	83	60	60	35
8	50	85	94	70	70	40
9	55*	90	99	80*	80*	45**

*Plus 1% per level after the 9th

**Plus 2% per level after the 9th

Racial Adjustments

Race	DT	F/RT	OL	SI	KV	II	Level Limit
Gnome	+3	+5	–	–	+5	–10	6
Elf	–	–	–	+5	–	+5	9
Half-elf	–	+5	+5	–	–	–5	8

SPELL USAGE

Artificers also have limited spell-using capabilities, although no Artificer will ever admit to using magic. In many cases, however, the Artificer will look as if he is carrying out a normal task whilst the spell is cast – verbal components can often be passed off as 'singing while you work'.

Artificers will, at all times, try to pass off every spell as if the task was completed by non-magical means. The subtle workings of Artificer magic results in it not registering under *detect magic*.

When a Master Artificer sends his apprentice off for the first time, he will give him all the level 1 spells. Each time the young Artificer wishes to progress a level, he must return for training for a period equal to his level, in months. The apprentice will be given all the level 2 spells on attaining 4th level if he has shown sufficient promise. Once the character reaches 7th level he must spend three months working on his own, in a suitable environment, to progress further. A master will not give him the level 3 spells – these must be found. Each time the Artificer achieves a new level (above 6th), he has a (level)% chance of finding one of his choice. Spells are not written down, but are passed on by word of mouth or gained intuitively. When used, a spell is 'forgotten' and must be regained by resting, as for other magic-using classes.

SPELLS USABLE PER DAY

Spell Level	Artificer's Level 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	1	2	3	3	3	4	4	4	5	5	5	6	6	6	7
2	–	–	–	1	2	2	2	3	3	3	4	4	4	5	5
3	–	–	–	–	–	–	1	1	1	2	2	2	3	3	3

SPELLS

Level 1	Level 2	Level 3
Airglass	Disassemble	Detach
Detect Mechanism	Dispel Illusion	Enhance III
Enhance 1	Enhance II	Know
Lubricate	Operate	Malleable
Mend	Restore/Reset	Sabotage
Muffle	Rust	
Reduction	Rustproof	
Seal		

Level 1 Spells

Airglass (Conjuration, Alteration)
Range: 1"
Components: V, S
Duration: 1 turn/level
Casting Time: 3 segments
Area of Effect: 1' diameter disc
Saving Throw: None

Causes a disc of air to form into a lens which magnifies objects to a power of 10×level of caster. Only the caster may see the lens which he may move as wished. There is no optical distortion through the lens.

Detect Mechanism (Divination)
Range: Caster
Components: V, S
Duration: 1 turn/level
Casting Time: 2 segments
Area of Effect: 3" sphere
Saving Throw: None

Makes the caster aware of the position, size and complexity of all mechanisms in range. (A mechanism is anything with 1+ moving parts).

Enhance I (Chant, Alteration)
Range: Touch
Components: V, S
Duration: Permanent
Casting Time: Varies
Area of Effect: 1 object
Saving Throw: None

Normally an Artificer can combine materials and increase the value of parts by 15%/level. If he chants this whilst working then he does so at 30%/level, or with a 23% saving throw if a working price has been fixed.

Lubricate (Summoning)
Range: Touch
Components: V, S, M
Duration: 1 year/level
Casting Time: 9 segments
Area of Effect: 6 sq"/level
Saving Throw: None

Needs a small blob of grease. Causes the area chosen to be covered in a thin film of high quality, non-flammable lubricant.

Mend (Alteration)
Range: Touch — **Casting Time**: 1 round
Components: V, S, M — **Area of Effect**: 1 object
Duration: Permanent — **Saving Throw**: None
Repairs all tears/breaks in one object, making it 'as new'. Requires a 'special' needle and thread or glue (as applicable).

Muffle (Alteration, Abjuration)
Range: 0 — **Casting Time**: 4 segments
Components: V, S, M — **Area of Effect**: 6" sphere
Duration: 2 turns/level — **Saving Throw**: None
Muffles sound so that an Artificer's work cannot be heard outside the sphere. The material component, a piece of cloth, is bound around the Artificer's implements.

Reduction (Alteration)
Range: 0 — **Casting Time**: 1 segment
Components: V, S — **Area of Effect**: 1' object
Duration: Permanent — **Saving Throw**: None
The inanimate, non-magical object affected by this spell can be reduced in size to (1/Artificer's level)th of its original size within a number of turns equal to the caster's level. It cannot be used against an opposing force. The spell is used to get very fine detail into work.

Seal (Alteration) Reversible
Range: Touch — **Casting Time**: 1 round/year
Components: V, S, M — **Area of Effect**: 1 object
Duration: 1 year/level — **Saving Throw**: None
Hermetically seals existing joints and seams of a casing, making them stronger than the parent material. Molten wax is used as the material component. The reverse of the spell *unseals* joints, loosens nails, rivets etc, and requires no material component.

Level 2 Spells
Disassemble (Divination)
Range: Touch — **Casting Time**: 1 round
Components: V, S — **Area of Effect**: 1 object
Duration: 2 rounds/level — **Saving Throw**: None
Makes the caster aware of how objects can be taken apart – each component to be removed will, in turn, be seen by the Artificer to glow. For example, cast on a box it would enable the Artificer to take apart the pieces hiding a secret compartment, but the trap present might need removal first.

Dispel Illusion: As the Illusionist spell, but consider the Artificer as being an Illusionist of 2 levels higher than his actual level.

Enhance II: As *enhance I* but gives a 40% increase or a 29% saving.

Operate (Evocation/Divination)
Range: 0 — **Casting Time**: 2 segments
Components: V, S — **Area of Effect**: 120° arc, 6" radius
Duration: Variable — **Saving Throw**: None
Detects stimuli required to activate any mechanism in range which the caster is aware of, and provides a level ×10% chance of success (−30% if magical, eg *magic mouth*). Failure results in nothing happening.

Restore/Reset (Divination)
Range: Touch — **Casting Time**: 1 round
Components: V, S — **Area of Effect**: 1 object/mechanism
Duration: 2 rounds/level — **Saving Throw**: None
Works as the reverse of *disassemble*, but includes resetting traps. Incorporates *mend* if joints need to be fixed, but not new charges if any have been expended.

Rust (Alteration)
Range: Touch — **Casting Time**: 1 round
Components: V, S, M — **Area of Effect**: Special
Duration: Permanent — **Saving Throw**: Special
This enables the caster to make one attack (within a time equal to 1 round/level) as a rust monster, with the same saving throws. The material component is a rust monster's antenna carried in the hand.

Rustproof (Adjuration/Chant)
Range: Touch — **Casting Time**: Special
Components: V, S — **Area of Effect**: 1 object/mechanism
Duration: Special — **Saving Throw**: None
Proofs objects against rust for 2 years/level, or against one attack by a rust monster per level. Caster must chant whilst creating the object.

Level 3 Spells
Detach (Evocation)
Range: Touch — **Casting Time**: 1 round
Components: V, S — **Area of Effect**: 1 blade
Duration: 2 rounds/level — **Saving Throw**: None
This instills into a blade the power to part the nearest joint living or dead) on the next thing it touches. Double ligatures are doubly severed. The object to be severed should be touched within the duration of the spell.

Enhance III: As *enhance I* but 50%/level or a 33% saving. Can be cast with *rustproof*, mingling the two chants.

Know (Divination)
Range: 3" — **Casting Time**: 1 round
Components: V, S — **Area of Effect**: 1 mechanism
Duration: Permanent — **Saving Throw**: None
The caster becomes aware of exactly how a mechanism works, what it does and how and why it is constructed.

Malleable (Alteration)
Range: Touch — **Casting Time**: 1 round
Components: V, S — **Area of Effect**: Special
Duration: 1 turn/level — **Saving Throw**: None
Any non-magical metal that the caster touches becomes soft and pliable to his fingers. The area affected is as much as the caster can touch.

Sabotage (Abjuration)
Range: 6" — **Casting Time**: 1 round
Components: V, S, M — **Area of Effect**: 1 mechanism
Duration: Special — **Saving Throw**: None
Causes any mechanism not to function such that it needs a number of complete overhauls equal to the level of the caster to work again. The material component is an iron spike.

SPECIAL SKILLS
The Artificer receives an education in numerous fields, but there is still too much for one person to assimilate. Each Artificer starts with two specialist areas of knowledge to which he can add one (either material *or* skill) at each training period prior to advancing a level.

Specialist Materials	Specialist Skills
Rock (any 3)	Weaponry (Bows, Swords, Axes)
Crystal/Glass (any 2)	Clubs, Polearms or Artillery)
Metals/Alloys (any 2)	Jewellery
Elements	Architecture (Strongholds, Domestic or Mines)
Wood (Hard, Soft or Bone)	Alchemy
Cloth (Fur, Fabric or Leather)	Cartography
Paper/Ink	Transport
	Armour
	Wards (Traps or Locks)

For example, an Apprentice Artificer could start with Locks and Hardwoods, and take Softwoods upon reaching second level.

The Know Value skill of an Artificer is linked in with these fields of knowledge: the +8% bonus applies if the object is partly made of a material he specialises in; the +15% one if it is wholly constructed of such a material. An Artificer with a particular class of skill could pass himself off as the best of that profession. Each skill or material conveys special bonuses:

Material Specialities
Rock. Includes masonry skills.
Crystal/Glass. Superb gemcutter (*DMG*) in chosen materials, roll for skill in others.
Metal/Alloys. Light metalworking skills in those chosen. Need STR16+ for Smithy.
Elements. All substances not covered elsewhere.
Wood. Includes general carpentry skills.
Cloth. Includes tailoring skills.
Paper/Ink. Making scrolls, roll d6 – if less than Artificer's level then scroll is ideal for magic. Given 1 day, with Alchemy skill, can identify ink.

Skill Specialities
Weaponry. Bows includes all flighted weapons, Clubs includes maces, hammers and picks. In the field, an Artisan can design +1, non-enchanted weapons: a Master Artificer with this skill can design +2 weapons. In both cases, materials must be of a specialist area and will take two months to make.
Jewellery. Working with specialist materials adds 4%/level to value: if part-specialist, then 2%. Add 15% to KV for jewellery estimates.
Architecture. With Stronghold and using specialist materials, the Artificer adds 5%/level to the defensive points of structures (*DMG*). Choosing Mine gives dwarven detection abilities, +1% per level; Domestic gives find secret door at at the F/RT chance (+15% for concealed) and the ability to gauge distances up to 50' to within an inch.
Alchemy. Requires the Elements speciality. Given 1 hour, the Artificer has 5%/level chance of identifying a potion. The skill also conveys a KV% chance of knowing beforehand potion miscibility (*DMG*).
Cartography. The character can judge elevations accurately of 5° and above this distance to within ±2%. *II* is increased by 15% against *hallucinatory terrain*. The skill also includes trigonometry functions.
Transport. Includes design of cart – and shipwright skills. Freehand, the Artificer can draw a perfect circle of up to 1 yard radius. With Rock skill, the Artificer can build roads.
Armour. Working wholly in specialist materials and taking twice the normal time (*DMG*), an Artificer (with 16+STR) can create armour which is +1 (unenchanted) if 5th level, or +2 if 8th level or above.
Wards. Adds 10% to F/RT or OL chances depending on whether Traps or Locks is chosen. If working wholly in specialist materials, the artificer can make traps or locks which are detected/picked at a 3%/level penalty, except by higher level Artificers. □

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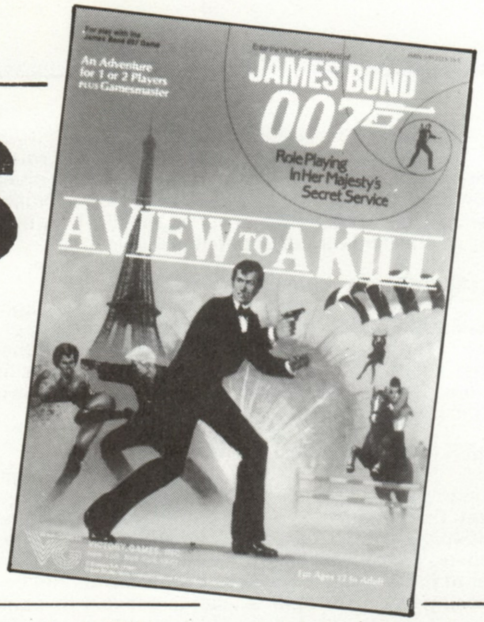
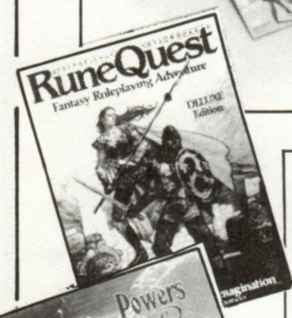
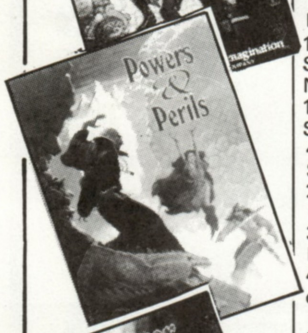


The "A View To A Kill" adventure takes players to Siberia, where the killing cold and the ever-present KGB imperil the search for agent 004 and a stolen microchip that is vital to England's national defense. If you survive, you will be assigned to learn how the microchip fell into Soviet hands.

The "View To A Kill" adventure package contains an illustrated 48-page Gamesmaster's Guide with complete instructions on running an adventure,an agent's briefing dossier from MI6 with 8 mission sheets that provide clues and maps for the players, and a stand-up screen containing a map of the San Francisco bay area and floorplans of the major villain's chateau.





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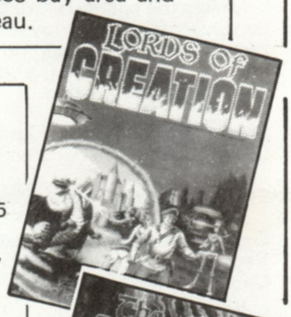

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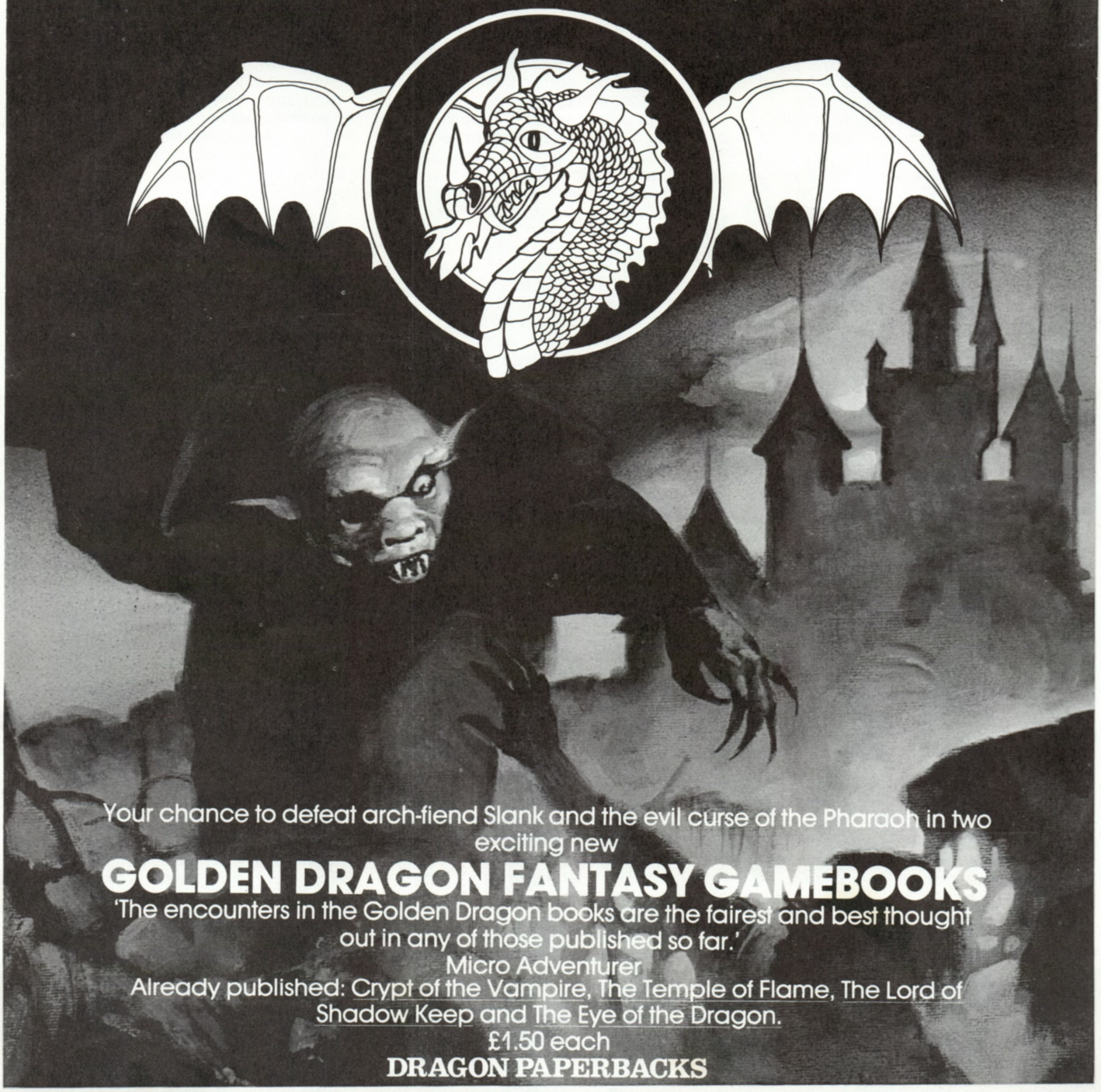

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OPEN BOX

BLOOD BATH AT ORCS DRIFT
Wargame Scenario
Citadel Miniatures **£5.95**

When you couple a company with the courage of their own convictions to produce a fantasy mass battle system with three die-hard wargamers, the result of this collaboration is something like *Orcs Drift*, in a word – perfect.

The set consists of a GM's book – including maps and illustrations by Gary Chalk, Command Sheets giving stats and details of each command, a full colour map of the land of Ramalia, two sheets of full colour cardboard armies, six sheets of full colour cardboard buildings for construction (like the ones in the *Citadel Journal*) and a badge bearing the legend 'I bathed in blood at Orcs Drift'. In short, everything you need to play the whole campaign, except the *Warhammer Battle Rules*.

The pack contains four separate scenarios – Karchas Pass, Ashak Rise, Linden Way and the major scenario, Orcs Drift. Each scenario is a game in its own right, forming a series of preliminary actions which lead up to the major battle. They may be played in any order, leaving some out or even just playing Orcs Drift itself.

The pack is very 'user friendly' with everything being provided, from tables to show you how to split the commands between the 2-7 players to printing all the information in the *right* place.

Anyone who has seen the film *Zulu* will know of Rourkes Drift: *Blood Bath at Orcs Drift* contains events and characters liberally lifted from this battle. As is the nature of all *Warhammer* productions, things are amplified and made larger than life.

The referee's job is really made quite simple. All the relevant information is included within each scenario, with loose command sheets for the players, and the buildings in each scenario can be used to represent the different structures on the maps.

I will not spoil the scenario by telling you anything about the plot. Suffice it to say, a certain orc king F'yar, is at the centre of the action and is determined to revenge himself on those who defeated and humiliated him – all events that follow are his doing.

If you like *Warhammer*, you'll love *Blood Bath at Orcs Drift* – it's not often that something like this is attempted and never has it been done so well. The years of wargaming experience behind it really show through. Unreservedly recommended, it's a must for all *Warhammer* addicts.

Production:	**8**	**Usefulness:**	**10**
Ease of Use:	**10**	**Value:**	**8**
Overall:	**9**	**Jon Sutherland**	

DRAGONROAR
Role-Playing Game
Standard Games **£12.95**

Is the market ready for yet another fantasy role-playing game? *Standard Games* obviously think it is, and have produced *Dragonroar*, the first major British fantasy role-playing game. Inside the lurid box you will find a single rulebook, a set of good quality dice, floor plans, coloured cardboard counters, a reasonable quantity of playsheets and character sheets, and . . . the much trumpeted introductory cassette.

The cassette is a prime opportunity to explain exactly *how* rolegames are conducted, so it is rather mystifying to discover that *Standard Games'* offering doesn't really make much of an effort to do so. The explanation which opens the first side is sketchy and affairs are not helped by the dull run-through of the history of Home (the *Dragonroar* campaign world). The rest of the first side consists of a set of facile instructions on where certain items can be found in the rulebook. Deft touches such as the clear explanation of how to use dice are swamped in the general mediocrity.

The second side is almost as bad. Having been given a character at the end of the first side, you are invited to participate in a solo adventure. This mainly consists of a series of combats – useful to get used to the rules but not particularly exciting. The main redeeming feature is that it includes short speeches by non-player characters, possibly encouraging characterisation and role-playing.

The rulebook is impeccably presented, and generally well written. It includes an attractive map of 'Home' in its centre, which would be worth removing and using in play were it not for the fact that it has parts of the rules printed on its reverse.

A character in *Dragonroar* has five characteristics: Strength, Speed, Willpower, Knowledge and Endurance, and must be either a Warrior or a Wizard. Characters improve by acquiring honour points, which are used to advance in 'Life Level'. 'The chief purpose of players is to gain honour' the rules say, swiftly making it clear that if you want to get anywhere in *Dragonroar*, you have to play by the rules.

One system that *does* stand out is the skills system. This is organised in a set of hierarchies becoming more specialised as you move down the hierarchy. For example, the field of knowledge of Combat is divided into two specialisms: 'Individual' and 'Group' – each of which is in turn divided into a number of 'Areas of Expertise'. The knowledge characteristic determines the number of areas of knowledge that may be learned per level, and one of these must be used to acquire any one level in the hierarchy. General knowledge of a field must be gained before a specialisation is obtained. While it is mostly used to deal with 'knowledge' proper, it is an elegant way of handling skills, and it is a pity it is combined with such a ludicrous method of advancement.

Magic uses a standard spell-points system based on endurance. There aren't very many spells listed, but new ones will be given in future supplements (a frequently encountered feature of the rules – and one which will instantly alert experienced gamers' suspicions). Similarly only a handful of magic items are given.

The dozen monsters given vary from the hackneyed goblins, trolls and so on, to the wacky originality of the war hedgehogs and killer penguins, none described in any depth.

The game rounds off with 'The Kalonth Dive', a sample party adventure. This is sketchy, to say the least, and displays no imagination whatsoever. It consists of a small complex with a handful of different monsters, who must be fought. This demonstrates the designer's apparent attitude to rolegaming – namely as a cute variation on wargaming.

As a beginner's game, *Dragonroar* is clear and simple, but narrow in scope and restricting to those who want more out of game than combat: experienced role-players will find it about five years out of date. It may be the first British fantasy rolegame, but it isn't anything to be proud of.

Complexity:	**3**	**Ease of Use:**	**9**
Production:	**8**	**Value:**	**6**
Overall:	**5**	**Paul Mason**	

CHAOS
Computer Game (48K Spectrum)
Games Workshop **£7.95**

Chaos is fun. The game represents a duel between two to eight wizards, all of whom may be controlled either by a human player or by the computer. Each wizard starts with a number of randomly chosen spells which, in general, they can use only once. The game consists of the wizards taking turns to cast spells, then to move or engage in physical combat. The winner is quite simply the last one left alive.

The vast majority of spells are ones to create monsters, ranging from giant rats to golden dragons. Successful casting is not automatic, and the chance depends on the strength of the creature. Further more, all spells are either Lawful, Chaotic or Neutral. As the game progresses, the balance of the universe changes and some spells become easier to cast, others more difficult.

If you think the chance of casting a creature spell is too low, you may produce it as an illusion. Illusory creatures are cast automatically and have all the abilities of all the real thing. However, all mages have use of a 'Disbelieve' spell which they can cast as often as they wish. If this is targetted at an illusory creature, that creature is dispelled. This allows for an element of bluff. Do you risk the chance of your spell failing in order to make it invulnerable to Dis-

belief? Do you possibly waste a valuable turn by casting Disbelief on that golden dragon wading through your ranks?

As well as creature spells, there are a variety of special ones. These include magic castles, lightning, raise dead, etc. In particular, 'Magic Fire' and 'Gooey Blob' are great fun – once cast, they spread across the board slowly, consuming all enemy units in their path! As with creature spells, casting is not automatic, although there is no equivalent of the illusory creature.

The programming is good. It is user-friendly, pleasant to use and practically bug free. The screens are nicely laid out and presented, if not spectacular. The creatures are represented by animated sprites, although the animation is not spectacular they are recognisable and do their job.

My major complaint against the game is the instruction booklet that comes with it. This is badly written and omits many vital points (such as the fact that the game consists of consecutive spell-casting and movement rounds). Given the amount of white space on the leaflet and the pretty picture occupying a quarter of it, there is no excuse for such omissions.

Chaos does not have rapid arcade-style action, its graphics are fair but unexciting and it is certainly not the most intellectually stimulating of games. None of that matters. *Chaos* is fun.

Complexity:	3	**Value:**	8
Playability:	8	**Production:**	7
Overall:	7	**Trevor Mendham**	

LEGACY OF EAGLES
RPG Scenario
Games Workshop **£4.95**

Simon Burley's *Legacy of Eagles* is the first adventure for *Golden Heroes, Games Workshop's* Superhero RPG, and has been designed to launch superhero teams and to give maximum help to a novice referee. The pack consists of a 24-page book, two large double-sided coloured map sheets, 30 coloured cardboard NPCs and vehicles, and eight coloured file cards for the principal NPCs. All will fit in the standard *Golden Heroes* box. The pack is profusely illustrated by several artists, including a spectacular Brian Bolland front cover, a rear cover by Kev Hopgood, and interior illustrations and graphics by Brian Cumming, Albie Fiore, Kev Hopgood, and Mark Bentham.

The plot of *Legacy* isn't particularly complicated. The heroes learn that a former Superhero, Protector, who has been hopelessly insane since 1964, will be transported to a new asylum. A supérvillain group attempt to hijack the van carrying the drugged Protector, and take him back to their sinister leader, Overlord. After the subsequent fight the heroes learn that Overlord has discovered the base used by Protector's former Superhero group, the EAGLES, and needs Protector to enter part of the complex.

Background information on the EAGLES suggests that the group was wiped out by some mysterious force, which may still be penned in their base. If Overlord opens the base, it may escape and devastate the world . . .

The book contains nine recommended scenes, each with suggestions for dialogue and action, and a reduced-scale map for figure placement (if combat is required), plus a section of background information and full dossiers for all the characters involved. Occasional flashes of humour, reminders of mortality (the base contains a few dead Superheroes), and generally high production standards are bonuses which compensate for the straightfoward plot. The ultimate reward of the adventure is a base, which is extremely useful for a Superhero group in an ongoing campaign, less useful if the adventure is run as an open scenario. It follows the games usual emphasis on campaign development and continuity.

I played in this scenario before reading it, and found it very enjoyable. However, the format does seem to emphasise combat rather than detection or role-playing, a common flaw of most superhero scenarios. My other main reservation was the price, which makes *Legacy* more expensive than some US imports.

The ratings following are based on White Dwarf's, new improved, and slightly tougher marking scheme, and may seem slightly low compared to my ratings for the original game. Don't be misled; I liked this a lot.

Complexity:	6	**Ease of Use:**	6
Production:	8	**Value:**	6
Skill:	6	**Usefulness:**	8
Overall:	7	**Marcus L Rowland**	

TWILIGHT 2000
Role-Playing Game
GDW **£24.95**

Twilight 2000 is a role-playing game set in Europe during a spasmodic war, two years after an exchange of nuclear weapons. The player characters are American soldiers or their allies.

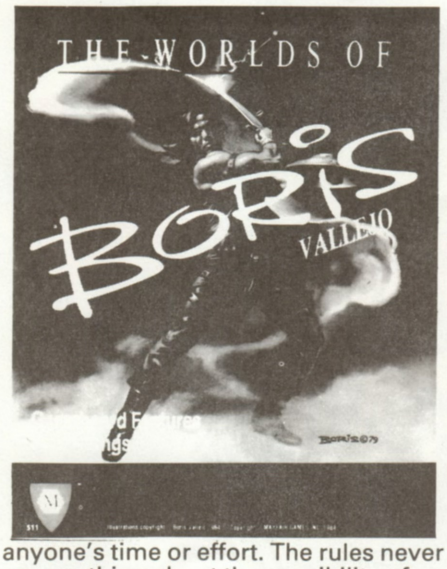
The physical contents of the box are well designed and presented: two rule books, a sheet of charts for players, an 8-page set of charts for the referee, an 8-page scenario 'Escape from Kalisz' with two players' handouts and a map of Poland, a 12-page equipment list with a separate price list, an assortment of character and vehicle record sheets, five dice (four 6-sided, one 20-sided), a list of contents, and an errata slip. The system is based on the use of a moderately complex equation of characteristics and skills to determine the base chance of doing something, then a percentile die

roll to succeed. Combat is on a roll to hit, roll hit location, roll damage system, with penetration rules for armour. The system works reasonably well, provided all skills are calculated before they are used, but is hampered by the use of abbreviations instead of names – CRM is Combat Rifleman, PST is pistol, etc. This makes the rules shorter and more concise, but slows down play until the system is learned.

While the system is playable, the moral stance and attitudes it exemplifies are fairly loathsome. The rules favour the style of behaviour found in 'fun' war films; player characters will occasionally get killed (but not terribly often), and wounds are either Serious (get better in a week or two), Critical (die or get better in a week or two), or Slight (get better in a day or two). There are rules for infection and radiation poisoning, but they aren't nearly harsh enough. The setting, two years after the last nuclear weapon was used, has evidently been designed to avoid showing the worst effects of the bomb; the random encounters don't include civilians suffering from third-degree radiation burns, blind children, and the hideously dead and dying victims of blast and heat. Starvation and plague are occasionally mentioned, with the implication that characters can always use their weapons to get food and medicines.

The war described is the favourite American scenario, slow escalation with most of the damage confined to Europe, Russia, China, and the Middle and Far East. Britain appears to have been destroyed, America is in the sort of anarchic state loved by survivalists. The environment left after this holocaust doesn't seem much harsher than Vietnam or the Congo. The 'Nuclear Winter' predicted by many scientists either didn't occur, or just made the normal winter slightly harsher than usual. In the year 2000, Europe is split into tiny catonments ruled by rival warlords, some Russian and some American. No centralised goverments remain.

Against this background, the players are supposed to choose goals; survival is the obvious priority, but further objectives are left to the discretion of the referee and players. The suggested theme (which beautifully explains the attitude of this game) is to 'return home' to America: Europe evidently isn't worth



anyone's time or effort. The rules never say anything about the possibility of rebuilding settlements, negotiating local peace treaties, or doing anything else to start civilisation working again. The box blurb says 'They were sent to save Europe . . . Now they're fighting to save themselves', and it's evident that this game has been written by and for Americans, with little or no understanding of European attitudes or desires.

Production:	8	**Ease of Use:**	6
Complexity:	8	**Value:**	5
Overall:	5	**Marcus L Rowland**	

THE WORLDS OF BORIS VALLEJO
Boardgame
Mayfair Games **£23.95**

Boris Vallejo is probably the most popular fantasy poster artist, yet it still seems rather strange that *Mayfair Games* should have chosen to base a game on his creations. A cursory glance at the game reveals that his art is completely incidental to the mechanics of the game. The physical components of the game are variable – the cardboard 'World Tiles', which form the basis of a flexible game board, carry immaculately printed Boris pictures in glorious colour. The cards which essentially comprise the game system are competently produced, with most having miniature Boris pictures in black and white (although one has its pictures printed upside-down!). The counters, however, are the worst kind of plastic rubbish.

The game is an abstract strategy game with elements familiar to players of *Cosmic Encounter, Risk* and *Talisman*. The winner of the game is the player who successfully captures three worlds in addition to the five he starts with. Capture is achieved by moving a pawn on the game board to an opponent's World Tile, and then playing cards to try and defeat the opponent's defence force.

The cards played are of three kinds – Character, Artifact and Scroll, though all have a numerical strength value which determines their worth in combats. Characters are of five types: Warrior, Wizard, Guardian, Priest and Death, each with their particular abilities – mostly to do with the use of scroll cards, which represent Wizard Spells, and Priest's chants. A player can only deploy two of each of Character, Artifact and Scroll in any one combat, so there is an element of skill in choosing which cards to deploy, since if you win your first combat of a turn, you are permitted a second attack if you choose. The attacking player chooses cards from his hand, while the defender must use the cards previously assigned to that world as a defence strategy. There are no dice used, but each player may call for allies in an attempt to improve his force (and this allows an extra one of each of the three kinds of card to be used). It is here that the major flaw in the game becomes obvious. Although the playing time is listed as 30 minutes, any halfway competent group of players will not allow anyone to win – allying in unison against anyone who gets dangerously close to the crucial eight worlds. A good strategy (of matching up Character cards with their corresponding World Tiles, thus doubling the value of the card) can alleviate this to a certain extent, but in practice the game will stretch on for a couple of hours, well beyond its capacity to sustain interest.

While the basic game is intended for 2 to 6 players, rules are also included for a solitaire game in which the object is to reach your 'Home World' by working your way through a succession of combats against randomly dealt defences with a small band of characters. If you like solitaire games with virtually no skill, that are simply a succession of counting exercises, then you might find this one exciting, otherwise don't bother.

In conclusion, this is a highly derivative game – its systems all originated in other games, and work better in those games than here. The game strikes me as a cynical attempt to cash in on the popularity of Boris Vallejo's artwork, which displays a very low opinion of its intended market.

Complexity:	5	**Value:**	3
Playability:	6	**Production:**	8
Overall:	3	**Paul Mason**	

OPEN BOX RATINGS

Products reviewed in *Open Box* are rated on a 1 (poor) to 10 (excellent) scale according to the following headings (when appropriate):

Complexity: General level of complexity indicated in playing or running the game. A rating of 1 indicates a simple game, one of 10 a complex game.

Ease of Use: How easy it is to pick up and learn the game. Clarity of rules both in definitions and ease of location.

Production: Physical quality of the game and its components.

Value: Value for money.

Usefulness: Indicates how much a *supplement* adds to its parent game.

Playability: A measure of how playable a *boardgame* is.

Skill: For *scenarios*, this indicates the level of skill needed by players to cope with the adventure. For *boardgames*, it indicates the amount of skill required as opposed to luck of the dice.

Overall: The reviewer's general opinion of a game: it is not an average of the other marks.

Critical Mass *is a regular fantasy and science fiction book review column, written by Dave Langford.*

BICUSPID OF DOOM

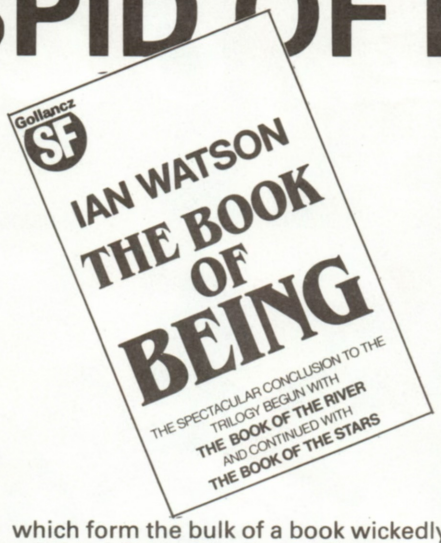
Last time I tried it I had a nosebleed; this time, five days of raging toothache (really). A hernia is the usual symptom of trying to lift it. I allude, of course, to that suppurating pustule, that boil on the buttock of literature, *Battlefield Earth* – about whose paperback edition I'm preserving a dignified silence. Isn't that nice of me?

Ian Watson's *The Book of Being* [*Gollancz* 184pp £8.95] concludes an ambitious, inventive and daft trilogy. Not content with previous deaths, reincarnations and cosmic insights suffered in *Book of the River* and *Book of the Stars*, heroine Yaleen tops the lot by dying more revoltingly than every before, going mad, watching the universe freak out, and doing a rewrite job on reality. The marathon effort of trilogy-writing is showing: for ages Watson's intellectual gearshift stays in neutral, but crashes into overdrive for the forty pages of Part Three (containing most of the plot). Strangely paced stuff from one of the few SF authors with a truly strange mind.

Robert L Forward, conversely, is over-straightforward and relates strange physics in a flat, unevocative way. *The Flight of the Dragonfly* [*NEL* 319pp £2.25] is packed with 'hard' SF notions, Forward being a Top Physicist whose presence makes lesser gravitational astronomers grovel. There's this double planet, whose twin egg-shaped 'lobes' share an atmosphere, and orbit mere kilometres apart, one lobe being land and the other (for excellent reasons) sea, and in the sea are blobby aliens with funny symbols in their names, who divide their time between mathematics and surfing, until Earth's expedition arrives to entangle itself in the tidal and gravitational oddities . . . It's a shame that with all this seething behind his marble brow, Forward never put across the drama and visual excitement of the events he's calculated to the eleventh decimal place. As in much SF by scientists, the most interesting characters are the computers.

His *Dragon's Egg* [*NEL* 309pp £2.25] has the same weaknesses but a far more successful and audacious notion: collapsed-matter life and intelligence on the surface of a neutron star, evolving a million times faster than plodding old us, and irresistible if you like your SF to have Technical Appendices.

Not every book is labelled in a legal, decent, honest and truthful fashion. John Brunner's *Interstellar Empire* [*Hamlyn* 256pp £1.95] is the fourth *Venture SF* action-adventure for the young in brain: as such, it's good, rousing, unsophisticated stuff ('A slave with the hot brown skin of a Marzon and the twitching eyes of a man born under a variable star . . . ') – but the 1976 copyright date is naughty, these being the journeyman space-operas of Brunner in the 1950s. Infinitely more grotty are the 'Sojan' (ersatz Conan) stories Michael Moorcock started when 15, and



which form the bulk of a book wickedly mistitled *Elric at the End of Time* [*Granada* 208pp £1.95]. The amusing semi-spoof title story; one early, inferior Elric tale; nonfictional bits; Moorcock's hilarious (but very short) self-parody 'The Stone Thing'; and that's your lot . . . Gene Wolfe's fine *The Devil in a Forest* [*Granada* 208pp £1.95] is billed as 'haunting fantasy' but is more a poetic historical novel in Wolfe's unclassifiable manner: good vs evil, rationalism vs superstition, and the outcome deeply ambiguous. Read this.

Octagon [*Penguin* 272pp £2.50] is more lightweight hard-SF fun, from Fred 'Berserker' Saberhagen. Dating from 1980, it has the musty flavour of an up-to-the-minute book whose minute has passed: in five short years we've got too sophisticated about computers to believe naïve visions of kids who gain Total Power by effortlessly guessing Master Passwords (two, in fact, which by sheer chance happen to be the same). That apart, it's a pleasant thriller with the computer-moderated RPG *Starweb* getting uncomfortable as players are eliminated not by strategy but by assassination. I recommend this technique to *Diplomacy* addicts. The villain's identity is obvious long before the story reveals it, but it's all quite tense nevertheless. Reissued: Saberhagen's famed *Berserker* killing-machine stories [*Penguin* 224pp £1.95], with a new, sleazy cover. *Roaming in space, the Berserkers had only one idea in mind . . . to destroy!* Makes them sound like *White Dwarf* subeditors

Another fun blurb adorns David Brin's *Sundiver* [*Bantam* 340pp £1.95]: 'A journey into the fires of the sun . . . in search of those who made us human.' The Advertising Standards Authority might have preferred 'Several journeys into the fires of the sun . . . in search of evidence as to whether the already-discovered inhabitants are or aren't those who made us human.' (I admit it hasn't the same snap.) In *Sundiver*, galactic status is acquired by being a Patron and boosting some inferior species, possibly L Ron Hubbard fans, to civilized intelligence. Theoretically, this is the way everyone (except the mysterious Original Progenitors – take a bow, von Daniken) got started. In practice, humanity seem unPatronized, and everyone rushes to investigate the solar chromosphere in a whirl of intrigue (human and alien), murder, physics, detection and discovery which admittedly keeps you turning those pages. Certain characters' weird actions are performed solely to help Brin's plot: but this *is* a first novel. His second won the Hugo.

Fond of King-style horror, chainsaw massacres, maggoty putrescent hands clawing up from your breakfast cornflakes? Then you (unlike me) will be less keen on Robert Aickman's fine, eerie collection *Night Voices* [*Gollancz* 815pp £8.95] . . . six tales not so much of terror as of unease. Shadows fall obliquely; something is half-seen at the corner of the eye; the telling is quiet and understated, but shivers lurk in the implications. Nothing is ever explained. Those who only giggle at H P Lovecraft will find Aickman expert at raising small, persistent goose-pimples.

I like Arthur C Clarke's nonfiction, and the 31 pieces in *1984: Spring* [*Granada* 268pp £2.50] include some nifty items. Whilst most American hard-SF writers are leaping on Reagan's 'star wars' defence bandwagon (I'll spare you my analysis of why this project is Silly), Clarke puts the boot into it all – as a result of which it's rumoured that an outraged Heinlein had to be restrained from biffing him. Plenty of good things here: too many, really, as Clarke reprints several speeches which make points in the same words. Where was his editor?

More reissues! One minor classic, George R Stewart's *Earth Abides* [*Black Swan* 364pp £3.95] in a well-deserved 'respectable' edition: the post-holocaust novel by which others are judged. Reviewed here in hardback: Geoff Ryman's excellent *Warrior Who Carried Life* [*Unicorn* 173pp £2.95], compulsory reading; Walter Tevis's *Steps of the Sun* [*Corgi* 253pp £2.95], well-written and entertaining despite silly science and a self-pitying hero; Robert Silverberg's *Valentine Pontifex* [*Pan* 367pp £2.50] – if you liked the science-fantasy of *Lord Valentine's Castle* you'll like this paler but literate sequel, but not as much. Also: Jack Vance's skinny but triffic *The Dragon Masters* [*Granada* 123pp £1.95] and two inferior Heinleins – the racist *Day After Tomorrow* [*NEL* 141pp £1.95], the icky *Podkayne of Mars* [*NEL* 157pp £1.95].

Unreadables: *The Sable Moon* by Nancy Springer [*Corgi* 263pp £1.95], concluding a trilogy whose first volume's prose style made my gonads atrophy, and *V: The Pursuit of Diana* by Allen Wold [*NEL* 186pp £1.95], about which the less said the better. (*Go on, review it! Ed.*) Very well, I will speak out, pillaging the uttermost depths of my thesaurus and – (*On second thoughts, don't bother – Ed.*) Let's just say I had more fun in my long afternoon at the dentist's. □

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....that between the years when the oceans drank Atlantis and the years of the rise of the sons of Aryas, there was an age undreamed of, when shining kingdoms lay spread across the world like blue mantles beneath the stars. Hither came Conan the Cimmerian, black-haired, sullen-eyed, sword in hand. A thief, a reaver, a slayer to tread the jewelled thrones of the Earth beneath his sandled feet.

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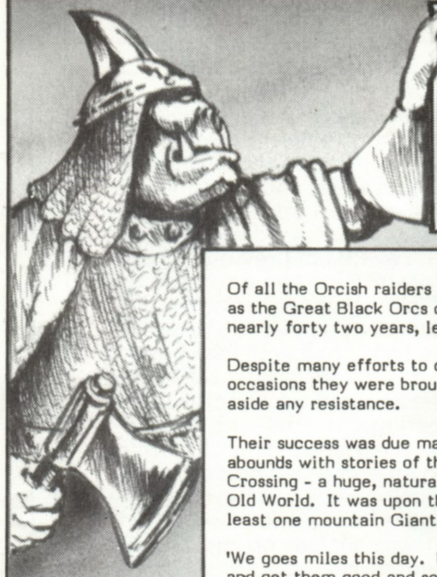


WARHAMMER
REGIMENT of RENOWN
18- EEZA UGEZOD'S MOTHER CRUSHERS — chronicle MINIATURES

Of all the Orcish raiders to have plundered the Old World from the World's Edge Mountains, none have been so feared, or so hated as the Great Black Orcs of the Mother Crusher tribe. Their Great Raids of Hunger continued almost completely unchecked for nearly forty two years, leaving in their wake a trail of butchery seldom equalled in Orcish history.

Despite many efforts to capture and destroy them, the Mother Crushers always managed to avoid traps set for them. On the few occasions they were brought to battle the outcome invariably favoured the Orcs - using their famous juggernaut columns to push aside any resistance.

Their success was due mainly to the inspired leadership of one Orc. Known throughout the tribes as Eeza Ugezod, Orcish legend abounds with stories of this huge and cunning Orc. One such story, typical of the time, concerns the skirmish on the Great Crossing - a huge, natural span bridging one of the few routes through the mountains to the fertile foothills and valleys of the Old World. It was upon this bridge that a group of Orcs led by Eeza Ugezod were attacked by large numbers of Dwarfs and at least one mountain Giant. An extract from the Orcish 'Volees Adgitz' translates as follows.

'We goes miles this day. Last dark we kills many wittering souls, poking and cutting them - but not having times to make it slow and get them good and screechy. We gets on the Great Crossing and suddenly all around there's Stunty Long Beards (Dwarfs) - trapping us boys and making pain threats. Then they goes all grinning silent, and crashing through the crowd comes a Great One, all drunk up, with great iron boots sparking as it steps, and long spikes and jags hanging off them, all dressed up for Orc stomping. It comes roaring and swaying towards us, swinging its club and making us boys windy and tearful. And the stunties are laughing, saying at last they'll have our pretty fangs to make their stunty women grin and dance. And us bold boys - we bunch up close, but cannot help a little wimpering. But Eeza Ugezod's got no wimper. He waves his axe and swears he's going to cut Great One's feet off and pop them in its face. With this he goes off fast forward and sharp hacks the Great One. Its knees goes one way, its great screaming whiskers goes another. The stunties has one look and go all quiet and shuffly. Then Guted - our champion - he gives an honest war shout and we goes off at them cutting up their little bodies, this way and that, and we collects much headskin with hair on it and ties it to our belts. We paints their juices all over the Great Crossing and we calls it the Red Span. We push all the stunties off it, but keeping a few for screamings later and food for the march. We leaves not too many boys deadstiff and continues our way to make our dearest war and raidings.'

No one is quite sure what happened to Eeza Ugezod - he certainly wasn't amongst the hundreds of Black Orc dead after their supernatural defeat at the hands of the Necromantic Chaos Lord Edis Edis.....

EEZA UGEZOD - BLACK ORC MAJOR HERO

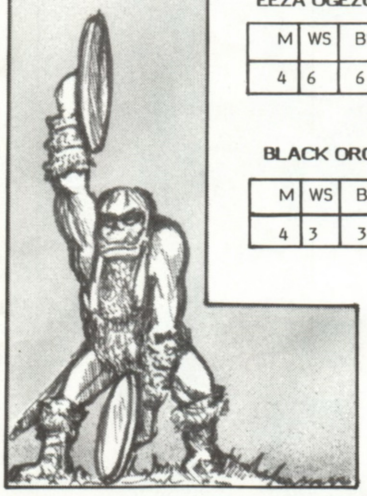
M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	6	6	5	5	3	6	3	9	7	9	9

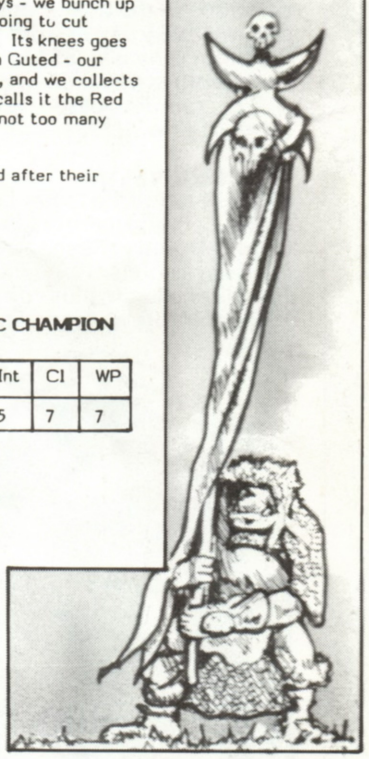
BLACK ORC CHAMPION

M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	4	4	4	4	1	4	1	7	5	7	7

BLACK ORC WARRIOR

M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
4	3	3	4	4	1	3	1	7	5	7	7





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Crawling Chaos is our regular column for players of Call of Cthulhu, *edited by Marc Gascoigne.*

FREE THE SPIRIT

This month we present a pair of useful additions to the Call of Cthulhu *rules from the busy pen of Graeme Davis. The first item is by way of a follow-on from last month's article on ghosts and spirits,* Haunters of the Dark, *and concerns itself with . . .*

THE CLERGYMAN

Skills: Read/Write Other Languages*; Credit Rating; History; Library Use; Occult; Oratory; Psychology; Psychoanalyse; Exorcism (see below).

*Greek and Latin, plus commonly one or more of Hebrew, Aramaic, Syriac and Coptic.

Salary: $1000×1d6+1, as a Professional.

Notes: A Clergyman may not use Mythos spells, and may attempt to prevent others from doing so. This profession will need very careful role-playing, perhaps more so than any other. It might be used purely as an NPC profession, interfering with the players' investigations for the sake of their souls and generally causing difficulties.

Exorcism: Exorcism is available as an initial skill to Clergymen only, at a basic score of 20%. Others may learn to perform exorcisms under the instruction of a Clergyman by making a successful Occult roll (or EDU×3 if the Keeper prefers); this will gain an initial score of 05%, which is improvable in the normal way.

In order to perform an exorcism, the traditional materials of bell, book and candle are required, and a small amount of preparation is necessary; obviously a ghost which realises that an exorcism is about to be performed (at the Keeper's discretion, an INT×5 roll may be used to determine this) will use every means at its disposal to prevent the ceremony going ahead.

On a successful Exorcism roll, the exorcist is permitted to engage the ghost in a POW vs POW confrontation, against the ghost's *original* POW.

If the exorcist is successful, the ghost is destroyed and the exorcist loses POW equal to (ghost's original POW – exorcist's original POW). Where the ghost has a lower POW, the exorcist loses one point. This lost POW may be regained in the normal way. If the exorcism is unsuccessful, the exorcist loses double this amount, and must make a SAN roll or lose SAN as from a Major Attack (*WD67*).

More than one character may contribute POW to an exorcism by adding their prayers to those of the exorcist. Those without Exorcism skill may contribute up to 10% of their original POW, while exorcists may contribute up to 50%, all fractions being rounded off to the nearest whole number. All POW contributed to an exorcism is regained normally.

Other: A Clergyman also has the ability to set up a circle of holy water or crushed communion wafer in order to keep a ghost at bay; the chance of success is POW×5 for a Clergyman, while other characters may attempt to do so using *half* an Occult roll. The protection of the circle will last until the holy water dries or the host is scattered, and the ghost will normally attempt to disrupt it by any means at its disposal. It cannot cross the circle or attack those within it, but may use its abilities to lure people out or otherwise disrupt the circle. If any living thing crosses the circle once it has been set up, it will be disrupted.

HYPNOTISM

Hypnotism is probably best treated as a Communication skill with a basic score of 00%. It might be available to parapsychologists as a professional skill, but Keepers may wish to restrict its availability by stipulating that instruction is difficult to obtain, or by requiring an INT or POW roll from any character wishing to learn it.

Any willing subject may be hypnotised on a successful Hypnotism roll; an unwilling subject will be more difficult, requiring the hypnotist to match *one-fifth* of his or her skill score against the subject's INT before a Hypnotism roll can be made.

Once the Hypnotism roll has been made successfully, the subject is in a trance. An entranced subject will obey simple commands in a zombie-like fashion, but may be permitted a POW×5 roll to resist any command which is homicidal, reckless or strongly out of character. Successfully resisting a command will break the trance, as will the hypnotist's command to awaken, and the subject will have no recollection of his or her actions while in trance.

Hypnosis can be used to make a subject recall information or events with more clarity than is normally possible in a conscious state, and in some cases it has been claimed that a subject may be hypnotically regressed beyond birth, to recall the events of previous incarnations. Information can also be absorbed very efficiently under hypnosis, by a process essentially similar to sleep-learning.

When combined with Psychoanalysis to speed recovery from insanity and to cure phobias and similar afflictions, if a psychoanalyst makes both Psychoanalysis and Hypnotism rolls while treating an entranced patient, one 1-4 hour session of hypnotherapy will have the same effect as one week of conventional treatment (see pp 25-27 in the *Call of Cthulhu* rulebook).

A *post-hypnotic suggestion* may be placed on an entranced subject if the hypnotist makes *two* successful Hypnotism rolls. A post-hypnotic suggestion is a command which takes effect when the subject is out of trance, and is subjected to a certain stimulus or set of stimuli. This can range from a command

to feel revulsion every time that the urge for a cigarette strikes to an order to set the timer on a bomb concealed beneath Scotland Yard on receipt of the news that the hypnotist has been arrested, although the Keeper should modify the chances of success according to the complexity of the command and the danger involved for the subject. The subject will not be aware of the implanted suggestion while he or she is out of their trance, and when the suggestion is 'triggered' must match INT against one-fifth of the Hypnotism score of the hypnotist who implanted the command. If successful, the subject will resist the command, being aware of an irrational urge but unable to explain it, but if unsuccessful he or she will relapse into trance and carry out the command, regaining consciousness on completion of the task and with no recollection of having performed it.

Hypnotism may also be put to other uses, such as self-hypnosis to resist pain or fear, or the placing of a subject in trance to act as a medium, but these are left to the discretion of the individual Keeper. □

THRUD THE BARBARIAN
IN
THRUD THE DESTROYER
Part Six
THRUD HAS JOINED UP WITH A GROUP OF MERCENARIES, WHO ARE DEFENDING A PEASANT VILLAGE AGAINST THE 'BLACK CURRANT' AND HIS EVIL FORCES WHO HAVE BEEN SUMMONED DOWN THROUGH TIME BY THE NECROMANCER TO-ME KU-PA...
NARRATOR
RIGHT! NOW YOU KNOW THE PLOT, DOWN TO THE ACTION! THE BLACK CURRANT'S MEN HAVE ATTACKED THE VILLAGE - THRUD, CRONEMAN AND HARRIS SHOERAIS HAVE TAKEN ON THE MAIN FORCE WHILE MR.A, LYMARA AND THE VILLAGERS ARE DEFENDING THE BACK OF THE VILLAGE AGAINST SURPRISE ATTACK...
©CARL CRITCHLOW 1985
WHERE'S LYMARA?
IN THERE - SHE'S STILL PUTTING HER MAKEUP ON
SHADDAP - SEXIST PIGS!
I DONT BELIEVE IT! I TRAVEL TEN THOUSAND YEARS BACK IN TIME AND STILL RUN INTO THE 'B' TEAM!!
I WONDER WHAT TIME THE PUBS SHUT AROUND HERE?
VOT IS SO VUNNY I VUNDER? ZIS IS MY MOST IMPRESSIVE POSING ROUTINE!
WHAT ARE YOU WAITING FOR? IT'S ONLY A HAMS....
HA! HA! HA!
HA! HA! HA!
BLAT!
HO! HO!

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AVALON HILL have released two modules for Dune containing the usual 'spice'; Monster Coliseum for the ever-expanding Runequest 3 system; Perilous Lands and Book of Tables for Powers & Perils. All good solid stuff for expanding existing games.

Victory Games' latest additions to the James Bond RPG range are 'Thrilling Locations' and 'The Man With The Golden Gun'. TL is designed to expand the campaign world; 160pp. Golden Gun details the exploits of Fransisco Scaramanga – the world's most expensive assasin. Watch out for JB 'action episodes' – there are four board games available (8 years and up) – £8.95.

Latest Releases from Grenadier include: Fantasylords 7 (Dungeon Raiders), Fantasylords 8 (Fantasy Knights), Dragonlords 16 (Magic Users), Dragonlords 18 (Female Adventurers) and Dragonlords Dragons 7, 8 & 9 which are Blue, Copper and Bronze. See full lists opposite for details.

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The TUNNELS & TROLLS game system has received a boost by the release of the COLOUR range. This includes the rulebook @ £5.95 and the boxed set @ £8.95. Also available – Sea Of Mystery, Beyond The Silvered Pane, Gamesmen Of Kasar, Naked Doom, Deathtrap Equaliser & Captif D'Yvoire. All A4 size at £1.95.

New items from TSR cover just about every aspect of the D&D range. O2 & X8 for Expert, a revised DM's screen, Dragonlance 4 and two new competition modules for AD & D – C3 & C4. Basic is well served with a new module – B8 – and The Book of Marvelous Magic (AC4). This is a very useful add-on containing 500 new magical items not contained in the 3 boxed sets.

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Aquatic Adventures in AD&D by Peter Blanchard

BENEATH

This series of articles will deal with the problems of adventuring in a marine environment. It is intended for DMs and players alike since it provides background information and a common ground for understanding. Since there are more aquatic lifeforms to be found in the oceans than in inland waterways, the freshwater environment will be ignored, although many of the principles remain the same. Most life is to be found the upper reaches of the ocean since there are numerous problems (which will become apparent) associated with living at greater depths which prevent sea-creatures from venturing there, and it is these more suitable depths that will be covered here. The general view-point of the surface-dweller is taken to make things easier for all!

The First Plunge

Underwater adventuring poses a number of problems to the land-dweller wishing to explore beneath the surface of the sea. Many of these problems defy solution, except by the use of magic (or high-technology) and the role of magic will be examined closely in the second part of this series.

The most obvious problem is ensuring you can breathe underwater, or more generally, how to keep the tissues supplied with oxygen. Holding your breath is a short-term answer – about five minutes is the best a highly-trained and super-fit human could manage. Hyperventilating with pure oxygen isn't particularly recommended in addition to this since it causes hallucinations and possibly brain damage. Otherwise, for the average adventurer, the practical limit is about two minutes. Other humanoids will have much the same limit to their underwater endurance.

Near the surface the snorkel is a useful tool – any deeper and the user must return to the surface at frequent intervals. Long snorkels offer very little in the way of a solution – water pressure acting against the user's lungs to force the air back out again: this would occur with a snorkel about two feet underwater. The effect is similar to that obtained by filling a petrol can up with steam, sealing it, and allowing it to cool – the external pressure causes it to collapse. Imagine the rib-cage in place of the can and you can see how unpleasant the effects would be. For the same reason, deep-sea divers of the past had air pumped down to them under pressure.

By bringing air down in containers, however, you provide an air supply at the correct pressure. This idea developed into the form of the diving bell, a device that allows divers to stay underwater for as long as a week, but not one without its own problems.

Assuming that technology is still primitive, it would be unable to produce a pump capable of feeding air to a bell at depth due to the pressure. In this case, the bell must be raised periodically to replenish the air supply – something of a disadvantage. Diving bells do also have limitations as to the depth they can be used at – external pressure can fracture the bell if it is used beyond its operating depth. Quality of materials and construction will be deciding factors in this matter. Added to this there are the necessary operating requirements such as a stable platform with adequate winching gear; the ship would have to be quite sturdy. Bad weather and strong currents further limit the bell's usage in that they endanger the ropes supporting the bell with the result that it might overturn or sink to the bottom. Conditions inside the bell are far from pleasant – cramped, either very cold or very hot (depending on local conditions), and the usual side-effects of being stuck inside a small space for any length of time. (Divers have been know to go mad after spending more than a few days in a diving bell).

The physical limitations on breathing underwater are rather depressing, therefore. One common solution which is favoured is an ingested substance which allows whoever takes it to breathe quite happily underwater (and perhaps even talk!). Older readers may well remember the awful cartoon 'Marine Boy' and the wondrous 'Oxygum' . . . In fantasy, however, unless this substance is magical there isn't any real alternative. Any animal or plant which provided a non-magical equivalent would be highly in demand (and probably extinct!), or at least, the product derived from it would be very expensive. Similarly, with magical substances, they are of sufficient rarity to be equally unobtainable (caches of *Potions of Water Breathing* are an all too convenient cop-out in many games).

Getting About

The next pressing problem is that of movement: water, being denser than air, requires a greater amount of force to move an object through it. Therefore, prolonged activity in this medium will be very tiring except for those inured to it, or those designed for it. To get about underwater without the aid of magic requires some ability to swim – given the typical populace of a pseudo-mediaeval West European setting, there will be very few able to do so. Society at the time was generally hydrophobic (or rather afraid of cleanliness!) and the only times they really succumbed to water were if it rained or when they were baptised. Curiously enough, the majority of mediaeval sailors couldn't swim, which probably accounts for the very high mortality rate. However, all humans have the potential ability to swim: whether or not they are able to will depend on their social conditions.

Whether or not other races can swim is a far simpler problem. The various literary and game sources give them a far more uniform culture than humans. Elves, being generally a clean and healthy lot, presumably splash around in water a bit to keep clean; the fact that they have given rise to an aquatic race tends to reinforce this belief. The same can probably apply to half-elves depending on whether or not the ability to swim is a genetic or cultural trait. Dwarfs, on the other hand, would be incapable of swimming, especially given the usual background of being made from the earth itself – they would

THE WAVES

Part 1: Hazards of the Environment

therefore sink like a stone in water. Gnomes are subject to the same disadvantage. Halflings, of course, are well documented in this regard, having a known fear of boats, although there are the notable exceptions in the racial stock. If half-orcs inherit traits from their orcish parent, they probably can swim – orcs being perverted elves after all. Their style, however, would be more animalistic in nature – no doubt they would adopt a doggy-paddle as the best way to get around. It would, however, take something drastic to force an obnoxious snaga into the water and lose his filth collection that has taken him a good seven years to build up.

Magic items can, of course, be used to assist those who can't swim, although will do little to reassure their lack of confidence. However, they will tend to tire quickly due to the new physical demands placed on them. Three-dimensional movement becomes easier, requiring far less energy than it does on land except at great depths when pressure gets too much for muscles designed to work at around one atmosphere pressure; activity at such depths will fatigue anyone much faster.

The density of water has a great slowing effect on many objects – including weapons. Swinging weapons aren't overly effective since drag prevents any great force being behind a blow: minimal damage would be caused by even the sharpest weapons. Missile weapons such as the crossbow are suited to the environment, however, although their range is reduced due to the density of the water (damage at greater ranges will also be reduced). Nets, much lauded as underwater weapons, suffer due to the fact that if they are thrown by hand they are slow – preventing them from capturing fast opponents, although the newcomer to the underwater world may well be at a severe disadvantage. Thrusting and prodding weapons such as shortswords, tridents and spears are most suitable for underwater use.

Common Senses

Communication underwater has an obvious hazard – open your mouth and you allow large quantities of water in, causing severe damage and possibly death. Assuming, therefore, that submarine adventurers prevent this by a magical (or whatever) device, there is still the problem of getting the vibrations from the local chords being transmitted through the water; forcing water out through the vocal chords will not result in the production of sound. The average adventurer is going, therefore, to be reduced to using sign language; if possible by using both light and touch since visual sign language is only effective where there is light. Divers refer to the sea as 'The Silent World' – outside pressure on the ear-drum preventing it from vibrating. Anyone wearing an air-filled helmet should, however, be able to communicate with someone similarly clad by having good contact between the helmets. The general level of sound audible to land-dwellers is of a low pitch – heard by the whole body. (The calls of some whales fall into this category.) Besides problems with sound, vision also can be difficult since seawater cuts out the red end of the spectrum – the part human eyes are most sensitive to. At great depths this has most effect – besides all the suspensions, seaweed and the like which also get in the way.

Final Points

The density of water has an effect on the development of the creatures that live in it. Aquatic denizens are, to a greater or lesser extent, streamlined: slow moving and sessile organisms have little need of it, but any fast-moving creature has need of it. The fastest aquatic creature, incidentally, is the Sailfish which is capable of reaching 50mph – something to bear in mind regarding relative speeds. Interestingly, these fast-swimming fishes are only really found in tropical and sub-tropical seas, although there are two really fast sharks, the Mako (which has been known to chew people) and the Tope (a mere tiddler at a hundred and a bit pounds) to be found off the British coastline.

The density of water also acts as a support: a whale out of water, for instance, will die very quickly since its rib-cage cannot bear the entire weight of the whale and will thus collapse, causing the whale to die from suffocation.

Organisms adapted to living at certain depths in the ocean are incapable of living outside that range; their physiology prevents them from surviving for very long elsewhere. At shallow depths, for instance, deep sea fish are rather fragile, and their muscles tend to tear easily. Some creatures such as the Sperm Whale and sahuagin seem perfectly happy at most sea depths, however. Any intelligent race could find a solution to the problem of moving between zones of different pressures.

Water conducts both heat and sound extremely well. Warm-blooded creatures will get cold very quickly unless they are well-insulated or kept warm. Fur and feathers are good insulators, using a layer of trapped air close to the skin to keep heat in, but work less well at increased depth (the air barrier is decreased): both are also dependent on waterproof properties. Fat, whilst not being as good as feathers and fur, doesn't suffer from the same disadvantages. As far as sound is concerned, be careful of noisy machines (if you can get them to work!) – whales, such as the Humpback, can communicate over thousands of miles and this carrying power should be borne in mind.

Generally, however, the aquatic environment is more stable than the terrestial one: the only real variation in conditions occurs at the surface where temperature and salinity will vary depending on the seasons. Once you've overcome the major problems in the water, there aren't going to be the same problems regarding extremes as there are on the surface world. □

Next issue: Developing underwater civilisations

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Heroes & Villains *is a bi-monthly column about Superhero gaming, edited by Simon Burley and Peter Haines.*

SOLO SERIES

Individual Adventures for Superheroes by Simon Burley

Role-playing games, being a social pastime/experience, are necessarily based around the group situation. In fantasy role-playing this can lead to problems with player characters being organised in 'parties' when few such arrangements appear in fantasy novels. With the exception of groups such as the Fellowship of the Ring, fantasy books tend to be based around the exploits of solo heroes such as Conan, John Carter and the like.

Fortunately, in Superhero RPGs, a comicbook set-up does exist which is analogous to the player character grouping, that of the Superhero team such as the *X-Men* or *Teen Titans*. Consequently, almost all Superhero role-playing is based around a team of player Superheroes, and I still recommend that referees organise their Superheroes into a coherent team at the earliest possible opportunity because of the benefits this renders to campaign organisation.

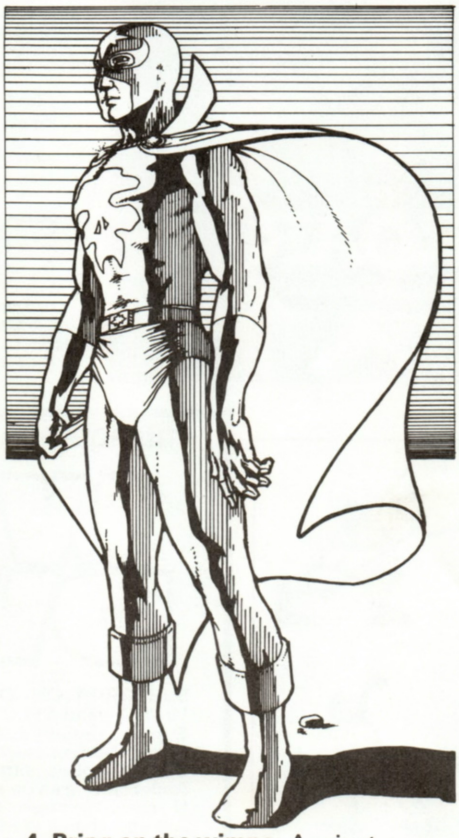
However, by far the majority of Superhero comics are based around solo heroes such as *Superman* or *Spiderman*. This is because such stories are easier to write. Writing, illustrating and choreographing a team-fight in a Superhero comic is one of the most difficult tasks authors and artists face. A battle featuring one hero is so much easier to handle. In the world of Superhero RPGs, however, the multi-sided battle is handled for you by the combat system of your chosen game, and thus, the need for solo handling of heroes is greatly reduced.

Despite this, there are still situations where a referee will need to handle solo heroes in his/her game. For example:

1. The multiple threat: A standard plot element is to have two or more plots reaching a climax simultaneously so that the Superhero team needs to be split into two or more groups.

2. Divided we fall: Together a team may be invincible but separately, against opponents who they are unsuited to fight, they could be more easily captured or defeated. This is a method often utilised by comic-authors which referees can use to effect, when they need to defeat and/or capture a particular hero or group of heroes. The team is split; they each face an individual opponent who defeats them; they are captured; they escape and, as a team, they are far more effective than the villains; the villains are defeated.

3. A chance to shine: Many 'mini-series' are now appearing which spotlight one or more minor superheroes. Apart from the desire to make a quick buck, these comics are also produced to allow under-used characters to show their full potential. The same idea can be used in a game situation. Suppose the team energy-zapper were put out on his own without his screen of Superstrong brawlers. Would he still be able to manage or would his lack of hand-to-hand and defensive abilities be his downfall? By playing them without back-up, players should be able to develop those facets of character personality and style which can be stifled in a team situation.



4. Bring on the wimps: Against a Superhero team, the referee must always use high-powered opposition, either a supervillain team or a megavillain. Solo heroes, on the other hand, could be challenged with far weaker opposition. A dozen thugs might be a challenge for some characters. By splitting the team, the referee gains the option of using some of the lesser-powered bad-guys in his/her repertoire.

So it is useful to have one or more methods of handling solo heroes during play. Here are a few suggestion with their advantages and disadvantages noted:

A. The referee could fight the solo battles out on a one-to-one basis with each player in turn. Whilst this will be essential in some situations, it is generally not an acceptable solution since it leaves the other players with nothing to do.

B. The 'spare' players could be allowed to run the supervillains. This is an elegant solution in that it allows the referee to concentrate on the game rather than the action of individual characters. However, player-supervillains tend to be far nastier than those run by a beleaguered referee, so this option should not be used unless the supervillains being run are pretty obviously outclassed. Also, it will require careful role-playing from the players to keep the supervillains within the referee's concept of the character. (It must be said, though, that it is an interesting experience as a referee to watch others run characters you have created and see exactly what sort of impression they have made on the players.)

C. The 'spare' players can run NPCs. This is similar to the above except that, in this case, the characters being run will be subsidiary ones and may help the hero or be neutral to them. In this case, the players would need to be very carefully briefed on their NPC and the referee should try to ensure that they don't go around saving the hero's bacon! Also, since running subsidiary characters can pall after a while, care should be taken that everyone gets a turn to run the Superhero.

A useful variation on this them is to have a team wherein each player runs two heroes – their main player character and a minor NPC team-member who could be a trainee or a back up character or a supervillain who has been converted to the cause of good and is on probation with the team. If the secondary character is different from the main PC, then every player should have something to do when the team is split since their main character would be in one group whilst the NPC for which they are responsible would be in the other.

D. A neat and workable solution to solo battles is to run them all simultaneously. This might sound difficult, with the referee running four or five different battles at once, but it is really no different from running a normal multi-sided battle. There are no more combatants on either side to deal with. The only difference between five simultaneous battles and a battle featuring a team of five heroes is that the heroes cannot help each other. Apart from that, treat it as one big battle, rolling the same initiative for every hero, and you'd be surprised how easy it is.

Better still is to work out some links between the battles. Imagine the scene: *Solaris* is battling *Jet* in the power station, whilst *Dreadnought* is duking it out with *Powerhouse* and a bunch of robots at the rocket base. *Solaris* smashes *Jet* into the device the villain had rigged to the reactor, destroying it. Halfway across the city, the robots suddenly stop moving leaving *Powerhouse* to fight on alone.

Finally, if you decide that you really would like to run your heroes as solo characters, rather than in a team, with occasional team-ups and crossovers, then the only way to handle it is postally. Solo fights should be handled on paper with team-ups being settled as face-to-face meetings. If you don't want to run the game postally then you must organise the heroes in a team with only the occasional solo adventure to spice things up. □

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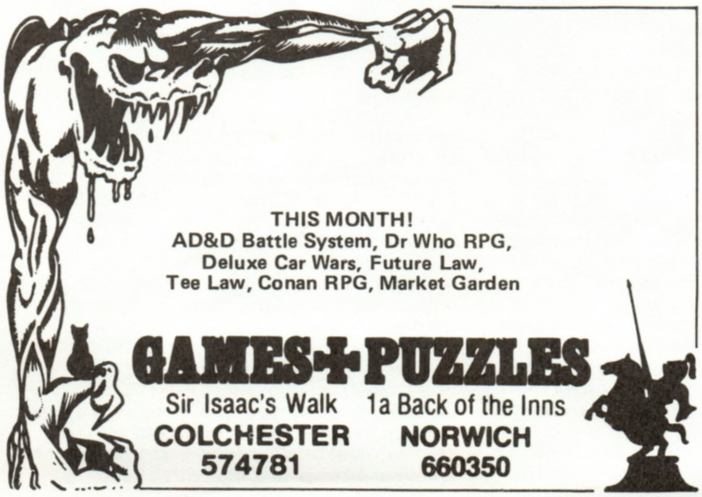

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A Traveller Scenario for 4-7 Characters by Phil Masters

INTRODUCTION
Referees running this adventure will need *Starter Traveller* and *Book 4*, and are advised to have *Book 5*. Use of *Striker* rules may also be desired. Characters with a wide range of technical and weapons skills will be usable in this adventure.

The referee should, of course, familiarise him or her self thoroughly with every section before play begins. However, it is vital that very little of this information be freely available to players; they should gain some small advantage (and interest) from researching details as matters progress.

THE PATRON
The scene is a rich, populous planet with fairly relaxed laws. A news-sheet carries a small advertisement:

Wanted: *Adventurous, capable individuals, preferably with military experience or technical skills, for short-term employment. All legal, good money. Videophone . . .*

The number is that of a rented answering service. Following this trail will bring the party to a meeting in a private room in a high class hotel, the following afternoon. There, they (and any NPCs the referee might provide to strengthen the party) will meet an aristocratic man in his early 30s.

He will introduce himself as 'Lord Jallion', and will state his problem. He needs cash – quickly – which he knows he can most easily obtain by means of a jewel-gathering trip to his home world. Unfortunately, that world is currently in a state of political confusion, and banditry is rife; although Jallion can get his ship down easily enough, he will need guards. This is to be the party's job.

Jallion admits to being no expert at tactics, so if the players accept the job, he will discuss equipment requirements with them. He can say that his ship has two double turrets; the ventral weapons – a sandcaster and a beam laser – are fine for ground attack, but regrettably useless when the ship is on the ground, while the dorsal turret is fitted with a missile tube, capable of being used for long range air defence but unsuited for close range or low level work, and a more versatile beam laser. Because the matter is urgent, the expedition must kit up and leave within 24 hours (local time), but Jallion has contacts in the local arms business, and a personal working budget of Cr10,000, which should allow the party to request most reasonable types of weapon or military gear. However, if anyone suggests taking any ship but Jallion's own, this patron will veto the idea, saying that his planet's bureaucracy bars alien vessels from the area he wishes to visit, and will react with overwhelming force to any such intrusions.

The only further details Jallion will provide are that his ship carries a light air-raft – actually a four-seater – and that the position to be defended is a large island, open to approach by air or sea, and large enough to permit extensive ground combat; the possible opposition are well-equipped and unpredictable.

The payment offered for this mission is negotiable; around Cr8,000 per head is reasonable.

Referees' Notes
Inquiries in the twenty-four hours available before take-off are unlikely to discover much about Jallion or his origins; the receptionist at the hotel *might* confirm the name, and comment that he acts as a real aristo, and has few visitors. Heavy bribes to the receptionist – or a successful probe of the hotel's well-guarded computer – might obtain a view of the patron's papers, but the only data on those that he will *not* have mentioned is the man of his home planet – Koa.

'Street-level' inquiries are unlikely to produce many results, apart from confirming Jallion's claims of contacts in the arms trade. Officials at the starport know only that Jallion arrived two days ago, apparently alone, flying a large, streamlined yacht. Heavy bribery, or skilled computer work, might again obtain the name 'Koa' from official documents.

If, and only if, the party think to consult a library computer after obtaining the name, they may view the 'true' data on the world (see *Background*); note that Jallion's ship's computer has a different entry.

Jallion's UPP is 6A77AD, and his skills are: Pilot-1, Navigation-1, Admin-2, Medic-1, Foil-2, Laser Rifle-1. He is aged 33 standard years.

FLIGHT AND ARRIVAL
On arrival at the starport, the party will be directed to Jallion's ship – a 300-ton trader/yacht, totally unmistakeable in that it has been painted with a gaudy but striking dragon design; its name is the *Lone Dragon*. Once aboard, the party may soon note the opulence of the fittings, and some obvious engineering points; the heavy 'keel', housing anti-grav manoeuvre units, and the high-placed bridge, giving excellent viewing facilities.

Jallion will waste little time in getting the ship aloft and into jump space; only then will he declare that his course is for Koa, a jump-1 trip. He will also make some tactful remarks about the vessel's extensive electronic systems. Key units, such as the computer and the jump controller, will only perform certain functions for permitted individuals, who are recognised by voice patterns, handprints, retinal identification, and so on. Even if some hypothetical hijacker by-passed those, Jallion has 'associates' who may not care for him much, but who would care about assaults on a Koan noble and theft of Koan property.

In the subsequent week of travel, Jallion will say little of his plans. He will describe the ship's destination as a rocky island, a few hundred metres in each dimension, occupied by a small group of primitive tribespeople who are very loyal to himself. The aim of the trip is to gather a load of 'gem shells' – rare and beautiful crystalline shells, the armour of a small Koan sea-creature which somehow concentrates silicates out of sand or sea water. The tribe will have gathered a small stock, but they will have to be put to work to find more, while Jallion and the party watch for bandits, terrorists, and the like. The tribe speak only a language unique to Koa; he can interpret, but they are a simple and superstitious folk, with many taboos, and some fear of strangers; the party is forbidden to make more contact with them than is *strictly* necessary.

The party have a week to look around the ship; party members with appropriate skills may note some interesting features. Firstly, the air-raft is a standard model, but has been painted up in a 'dragon' design to match the ship. Secondly, the laser in the dorsal turret and the sandcaster in the ventral turret both snow signs of having been worked on; a character with high intelligence and mechanical skill *might* realise that they had been switched round. Thirdly, the vessel has no fuel scoops, no provision for fuel scavenging, and a 'highly tuned' power plant and drive that would behave dreadfully if fed unrefined fuel (double penalties for such). Finally, the ship is capable of excellent performance in atmosphere, including VTOL manoeuvres; a special programme in the computer would allow a character with Jet Aircraft skill to operate the controls.

The ship's computer has an entry for the destination:

KOA (Koa/Dartho-D566632-7-0604). A minor, non-industrial world, within the Imperial borders but semi-autonomous, the ruling elite having reached special agreements with the Imperium. The Koan government restricts contacts and trade; association with a Koan patron is essential before travel to this system should be considered. TAS Amber Zone.

Referee's Notes
Only *careful* checking by a character with Computer-2+ will have any chance of discovery that this entry has been edited, and that the original form is irrecoverable. If challenged on this, Jallion will deny any knowledge, claiming that a 'colleague' who has previously flown the vessel must have been responsible. He will add that the entry as given is, in fact, accurate; presumably, the colleague edited out an inaccuracy.

ARRIVAL
When the *Lone Dragon* returns to normal space, Jallion will again be brisk, commenting that the local guard systems will treat him as non-hostile, but that discretion is always best. He will take the vessel in for a verical landing on the previously-described island (point **1** on *Map 1*), where it will soon be surrounded by respectfully prostrate natives.

Jallion will *insist* on leaving the ship first, possibly displaying a degree of amused contempt for the natives. He will wear a rather ornate style of armour (actually equal to mesh with integral reflec, with a helmet with built-in short range radio), a foil (in scabbard) and a lightweight powerpack for the laser rifle he carries. After some minutes in incomprehensible discussion with the villagers, who will exhibit immense awe and respect, he will summon the party.

There are about 100 locals of various ages. They display only tech-0 tools (wooden clubs, stone daggers, and 'pseudo-bamboo' huts), and fish from small wooden canoes. If necessary, the adults can all be regarded as having Brawling-1 skill.

The villagers have a 10kg stock of gem-shells, but Jallion wants at least 50kg (off-planet values are around Cr8,000 per kilo); the natives can gather about 5kg per day. The referee may find players seeking to convert some of the ship's ten basic-type vacc suits for sub-aquatic use; this could be done, given appropriate skills. Each individual so equipped could locate 1kg of shells per day, but would run the risk of suit failure (probability according to the care and skill levels applied, at the referee's discretion). Dangerous animal encounters are also possible, with a one-in-six chance in any given hour. One or two (equally common) species would be involved:

Eel-like *Killer* 400kg; Hits 6d/5d/; +1 Bite for 3d+1; Attacks automatically; Speed 2.

Invertebrate *Pouncer* 40kg; Hits 4d/1d; Four attacks as −1 cudgel for 1-2 pts each; +2 on surprise rolls; attacks if gains surprise, withdraws if itself surprised, or if taking 6+ damage.

Both species are solitary and non-edible.

The Guard.
Jallion will leave details of the guard system to the party, but he will point out that the ship's dorsal turret carries a usable laser. He will veto any ideas that involve keeping the

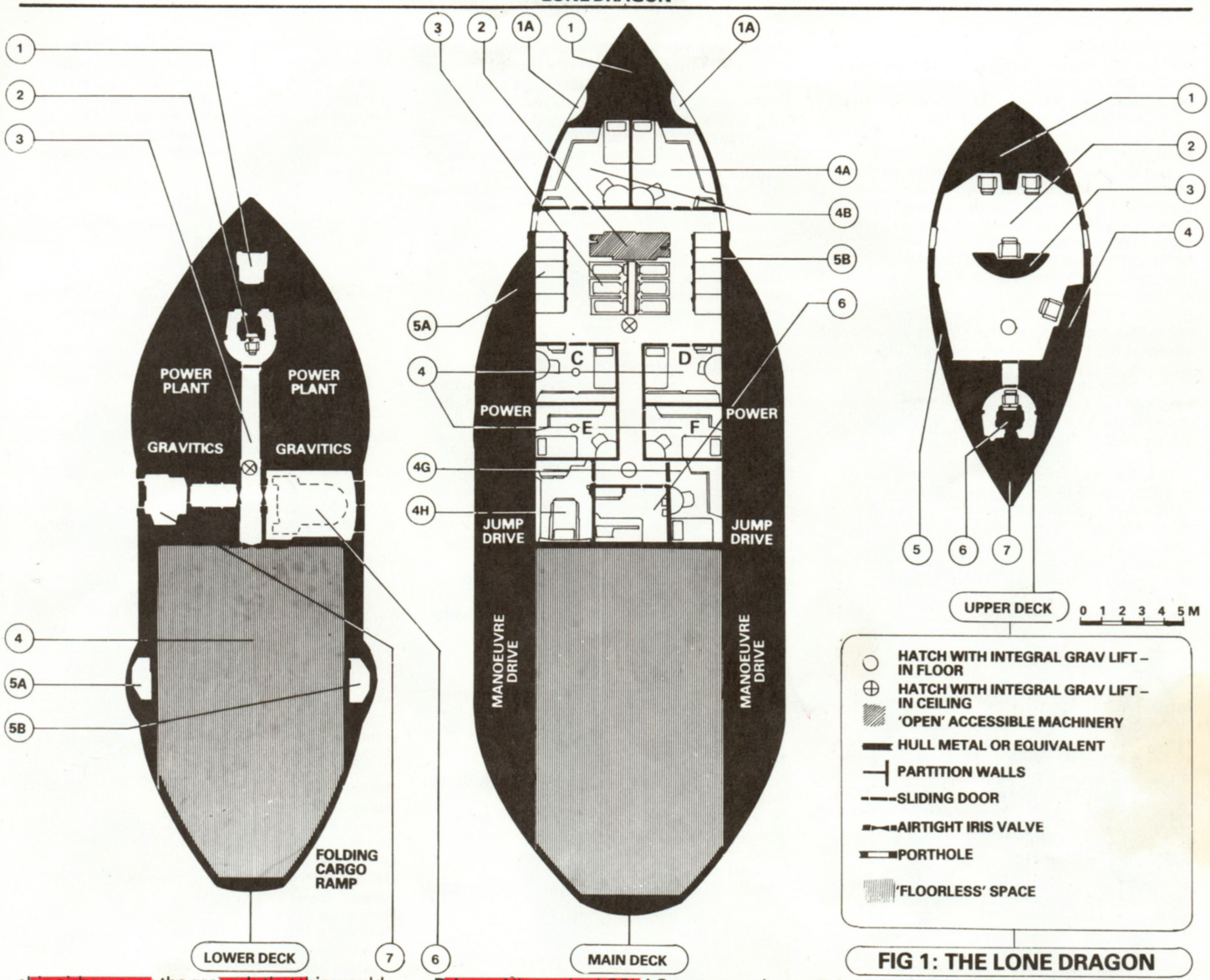


FIG 1: THE LONE DRAGON

ship airborne, on the grounds that this would attract undesirable attention, but he will admit to the occasional air-raft patrol as being innocuous enough.

LONE DRAGON

High Guard statistics for this 'armed trader-yacht' are as follows:

Lone Dragon MYN-31323S1-020000-20002-0
300 tons; Batteries bearing 1, 2, 1; TL=14
Batteries 1, 2, 1; Crew=8
Fuel:100. EP:9. Agility:2. Cargo:51.
Passengers:2.

Construction: 'Dragon' class vessels are constructed by GSbAG to the special order of the Koan nobility, hence 'limited volume/standard design' techniques are applied. Most models have minor variations.

Hull: 300 ton 'needle' with extensive aerodynamic surfaces.

Crew: Nominally 8; pilot, co-pilot/navigator, two engineers, two gunners, medic, steward.

Electronics: Ichiban Model/2bis main computer with extensive security features, both 'bolt-on' and incorporated into the comprehensive software package by ProbeLogic Systems LIC. Terminals on bridge and in all cabins, the latter also linked into an Ichiban recreational games system. Independent security systems by Interstellarms-Ward LIC.

Armament: Dorsal double turret with beam laser and sandcaster. Integral fire control. All standard Instellarms LIC equipment. Ten missiles (6 nuclear, 4 HE) and five sand canisters are carried.

Craft: One light air-craft.

Fuel Treatment: None.

Drives: All standard GSbAG systems, giving jump-3 and 2-G. These, and the (factor-3) power plant, are all sophisticated, if temperamental, designs.

Key (Figure One)

Movement between floors on this vessel is achieved using sophisticated (and expensive) 'grav-lifts'. In the event of power failure, metal ladders built into the grav-lift shafts may be used. All controls follow standard patterns; ship's gravity is set to 1G, and may be cut off fairly easily from the bridge, but more delicate adjustments would require extensive engineering work. Emergency iris valves can seal off the lift shafts in emergencies. External doors and hatches may only be opened to vacuum if the computer receives a safety override command from the bridge.

Upper Deck (Bridge)

1. Pilot/co-pilot console.
2. Bridge.
3. Navigation/master computer console.
4. Main engineering console.
5. Secondary Engineering/Damage control display board.
6. Dorsal turret controls.
7. Secondary scanner units.

Main Deck

1. Primary scanners. (**1A**: Main scanner aerials.)
2. Computer CPU.
3. Emergency Low Berths (accommodate 10).
4. Staterooms. (Jallion will take **4A**. **4G** is equipped with basic medical facilities, scanners, monitors, etc; **4H** is linked by special intercom to all the rest of the ship, and is normally the steward's berth.)
5. Lockers. Hold ten basic-type vacc suits, weapons racks, etc.
6. Galley. Holds food concentrates, automated kitchen equipment, etc.

Lower Deck

1. Forward landing leg bay.
2. Ventral turret controls.
3. Access way.
4. Main Hold (occupies two decks).
5. Aft landing leg bays. (**A**, port; **B**, starboard).
6. Air-raft compartment.
7. Personal airlock.

Notes: A vessel built to this standard would probably cost around MCr190-200 (including the extensive anti-gravity units, which occupy 26 tons of space, and the special aerodynamic fittings, which take up another four); this does not include the cost of the luxurious interior decor, or the special locking and security systems.

Two non-standard computer programmes are carried in the data banks, both specific to this vessel;

Avionic Control – Space 3, Price 3.5. Allows the craft to be flown in atmosphere as a jet aircraft, by any person with Jet Aircraft skill.
Gun Guidance – Space 2, Price 2.5. Allows operation of either turret by character without Gunner skill. *Target* must be run simultaneously; *Gunner Interact* and *Selective* cannot be run simultaneously.

Other programmes carried are: *Predict 3, Gunner Interact, Target, Selective 2, Multi-Target 2, Launch, Auto/Evade, Anti-Missile, ECM, Manoeuvre, Jump 1, Jump 2, Jump 3, Library, Navigation, Generate, Anti-Hijack.*

BACKGROUND

Jallion has been a reasonably honest patron, but he has not mentioned everything. To begin with, the full standard library entry on his home world runs as follows:

KOA (Koa/Dartho-?5666D4-9-0604) A minor non-industrial planet, within the Imperium but autonomously governed by a powerful theocratic aristocracy, with Imperial-Koan relations governed by treaty. The general level of technological development on Koa is believed to be quite low, but the planet's aristocrats are in limited contact with Imperial culture, and are known to purchase quantities of high technology equipment. Data on Koa is limited, however, as the Koan government restricts trade to licensed and controlled dealings, most transfers of cargo taking place in orbit above the planet, or in other systems reached by Koan freighters. The Imperium accepts the Koan right to impose such restrictions. TAS Amber Zone.

The full story is different again. The Koan nobility was founded in about 610, during the Civil Wars, by an alliance of the world's already-powerful theocratic nobility and a fugitive pirate fleet. The latter supplied a large arsenal of sophisticated military equipment; the former supplied a political base and a gullible peasantry. Careful building from this base has enabled the aristocracy to set themselves up as virtual demigods, ruling vast estates peopled by superstitious and fearful serfs.

When the Imperium contacted Koa, the local lords refused to accept either the obligations of normal Imperial membership, or the restraints of interdiction. They threatened to declare any Imperial personnel landing on the planet to be demons, raising the peasants against them and making the world ungovernable. They also took care to create *limited* trade links with the Imperium, using their existing ships and others purchased with the resources of an entire planet.

The Imperium has – so far – grudgingly accepted the situation, although cautious attempts are made to discourage trade with Koa. This has proved difficult, however, as a number of merchants are happy to accept the restrictions placed on those receiving Koan trading permits from the 'God Lords'. Exports of jewellery, gem shells, minerals extracted from primitive mines by peasant labour, organics unique to Koa and rare foodstuffs have paid for a fleet of four *Dragon* class trader-yachts (including the *Lone Dragon*) for running light cargoes to other systems as well as frightening the peasants and simple joy-rides, seven *Dragonguard* System Defence Boats for seeing off unwelcome visitors, three standard-type ninety-five ton ground-to-orbit shuttles, and various other useful gadgets.

No political system is indestructible. Cracks have appeared in the Koan lords' unity, and there is dispute over policy. Jallion is, in fact, a renegade Koan aristocrat; the *Lone Dragon* has been appropriated rather irregularly. Jallion fled Koa a few months ago, and has spent the time since having minor work done on his vessel to improve its usefulness in ground defence, and in various other, private tasks. Now, his cash has run low and he is gambling that a quick trip to his own estates to raise more will succeed; the Koan lords hate showing disunity, particularly in front of the peasants, he has friends in the local guard forces, and he left the whole scene in some disarray.

This judgement is a serious miscalculation. An orthodox, authoritarian group has attained ascendancy on Koa, and having detected his ship when it arrived in system, will act to capture or destroy him.

Koa System

The referee should take note of certain facts in running this scenario. Two *Dragonguard* class boats are always in low orbit around the planet, two more are generally grounded for routine maintenance, and the other three are usually patrolling the system's gas giants. These vessels have standard military detectors, and will intercept, interrogate, and usually chase off any unauthorised vessel entering the system. (*Authorised* vessels include a number of licensed merchants, mostly free and far traders, who are very discreet in their activities, wishing both to avoid Imperial displeasure and to remain on good terms with the Koan lords, whose exports provide them with large profits.) The boats are crewed by junior nobles, all of whom are carefully selected for their loyalty to their elders and general incorruptibility.

Koan Troops

Koan forces represent more of a heavy-handed security force than an army, although their fanatical courage and obedience make them useful troops. Organisation is rather loose, although hierarchy is clearly defined. Command is exercised by the aristocracy; their soldiers are recruited from young peasants, chosen for strength, toughness, loyalty, and fanatical devotion to the 'gods', but not for intelligence. Most guard/police work is done by 'Heaven Warriors' with moderate weapons training, but youths of really extreme loyalty and slightly greater degree of intelligence may be chosen for the 'God Guard' – the aristocrats' personal bodyguard.

IRONMONGERY

A variety of unusual devices and craft appear in this scenario; the notes that follow describe each in turn, with appropriate data.

System Defence Boats

These have *High Guard* statistics as follows:
Dragonguard Class
SDB-26058D1-C30000-20002-0; 200 tons
Batteries bearing 1, 3, 2; TL:13; Crew:8
Batteries 1, 3, 2; Crew:8
Fuel:20 tons. EP:16. Agility:5.

Hull: 200-ton flattened sphere with integral amour.

Crew: 8.

Electronics: Computer model 4fib. (Treat as model 4, but gains +2 on saves vs malfunction after hits).

Craft: None.

Fuel Treatment: Integral fuel scoops. No refinement facilties.

Drives: Power plant 8 and Manoeuvre 5 give 5G thrust. No jump capability.

Armament: Factor 12 armour. Forward triple turret with beam laser and two missile tubes; aft triple turret with sandcaster and two beam lasers.

The Grav Sleds

The Koan nobility uses a large, armed, open-topped air-raft design in a miltary-*cum*-police role. This has the following characteristics:

Price: About Cr900,000
Top Speed: 200 kph.
Passengers: 12.
Crew: 2 (Pilot, co-pilot/gunner).
Cruising speed: 125 kph.
Cargo: Personal military gear only.
Armament: Two heavy tac missiles on lauch rails, plus low power laser target designator for same; fixed forward-firing gun equal to to gauss rifle with integral autoloader mounted under nose.

Note: These vehicles are painted in a colourful 'dragon' design similar to Jallion's ship (as are the SDBs). The planet's peasantry will regard any vehicle lacking such marking as the craft of an evil demon.

Neuronic Whips

These are tech 12+ devices using a complex electron resonance effect that triggers electrochemical reactions. They resemble bulky pistols attached to small power packs, and produce a field focussed into a tight beam; on Koa they are known as 'wrath scourges', as their function is to induce pain.

On most worlds, neuronic whips are banned for moral reasons; as their military usefulness is severely limited, there are rarely any practical objections to this. On Koa, however, they are carried as marks of rank, and see useful service with nobles seeking to keep the peasantry cowed. *Traveller* statistics are as follows:

Defender's Armour

Nothing	Jack	Mesh	Cloth	Reflec	Ablat	Battle
0	0	0	0	−1	0	−4

Range

Close	Short	Medium	Long	Wound Inflicted
+2	+2	−2	no	Special

Required Dexterity Level	DM	Advantageous Dexterity Level	DM
7	−1	9	+2

Note: 'Pistol' skill is applicable to this weapon.

A note on armour: the only real defence against the whip's field is heavy radiation shielding – as provided by battle dress – but an all-enveloping metallic conductor – such as reflec – provides some limited defence against this weapon.

Effects: The neuronic whip triggers every nerve in the victim's body, producing brief paralysis and a sensation often compared to being eaten by red-hot ants. The practical result is temporary incapacitation, lasting 1-2 rounds if the hit was at medium range, 2-7 otherwise. In addition, the victim suffers a cumulative −2 on morale throws for the rest of the fight. Repeated experience of the field effect may cause permanent psychological damage.

Power Pack, Data:
Weapon Weight: 900 grams
Power Pack Weight: 1000 grams
Shots/Pack: 30
Length of Weapon: 185mm.
Base Cost*: Cr2300
Spare Power Pack: Cr800
Recharge Cost: Cr100
Recharge Time**: 5 hours

*When available, which is rare. Black market costs are higher and vary widely.
**Requires a high-energy power source; a ship's power plant is one possibility.

SPECIAL COMBAT RULES

Space

If the space combat occurs in the course of this adventure, referees will probably find the *Starter* rules more useful than the *High Guard* system. In such a case, the following notes and special rules apply.

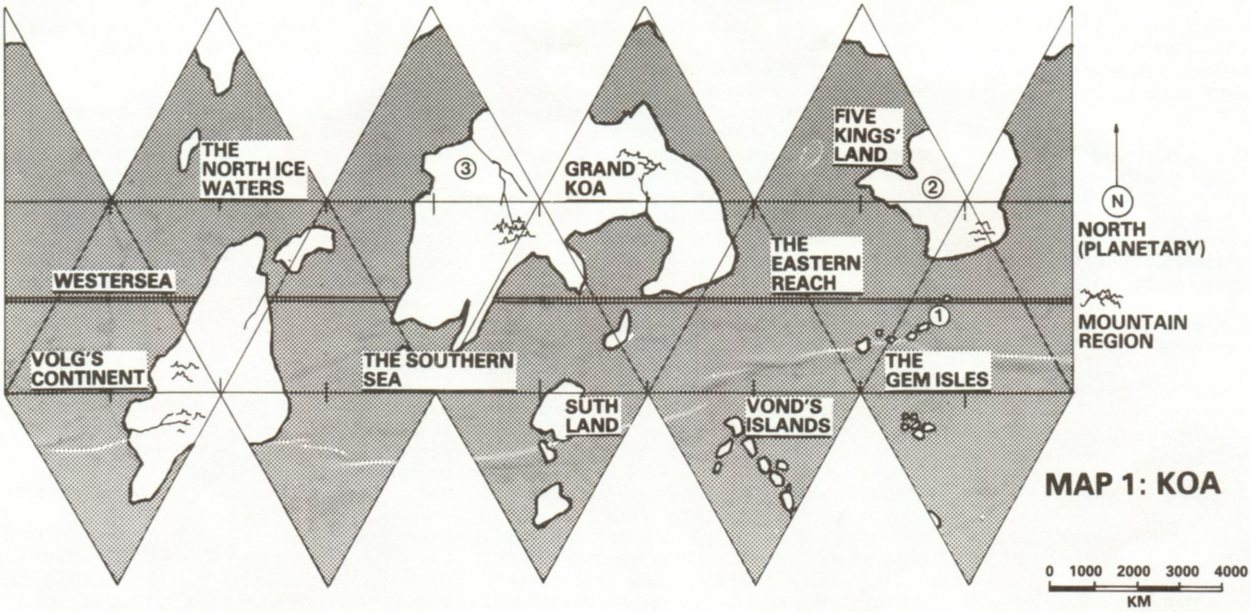
A. Koa has Earth-type density (D=1), and an atmosphere providing resistance equal to sand against laser fire up to a few miles from the surface.

B. The SDBs will use nuclear missiles (small tactical devices) in combat; these do the standard 1d hits. The HE missiles carried by the *Lone Dragon* do 1d−1 hits, if used. Both types accelerate at 10G.

C. Sandcasters are assumed to produce 100 mile (160km) diameter clouds of particles, giving −3 on laser fire, up to 100 miles from the launching ship, with its move vector at the time of use. These are subject to gravitational efects.

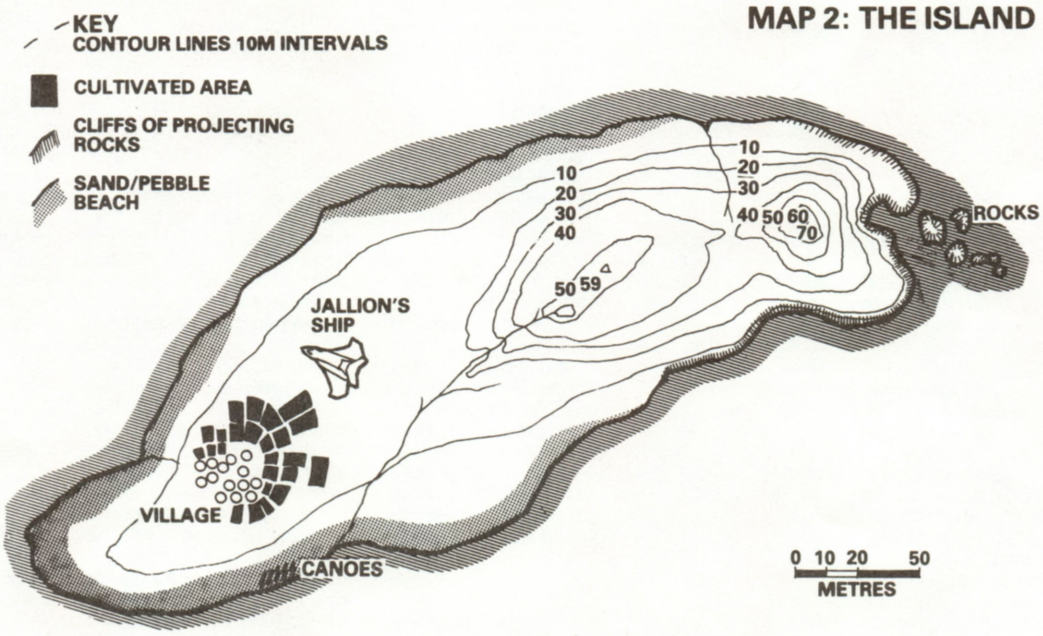
D. *Dragonguard* class SDBs are crewed by individuals with skills of 2 in their work. They have all standard combat computer programmes, their fibre-optic back up computers have +2 on all saves against malfunction. The heavy hull armour of the *Dragonguard* craft gives opposing laser fire a −2 hit DM, and reduces the number of hits inflicted by opposing missiles by one.

Note. From the Koan viewpoint, nothing in this incident is likely to justify activating their planetary defences, which are sited in extremely well-protected positions in various mountain regions round Koa, particularly

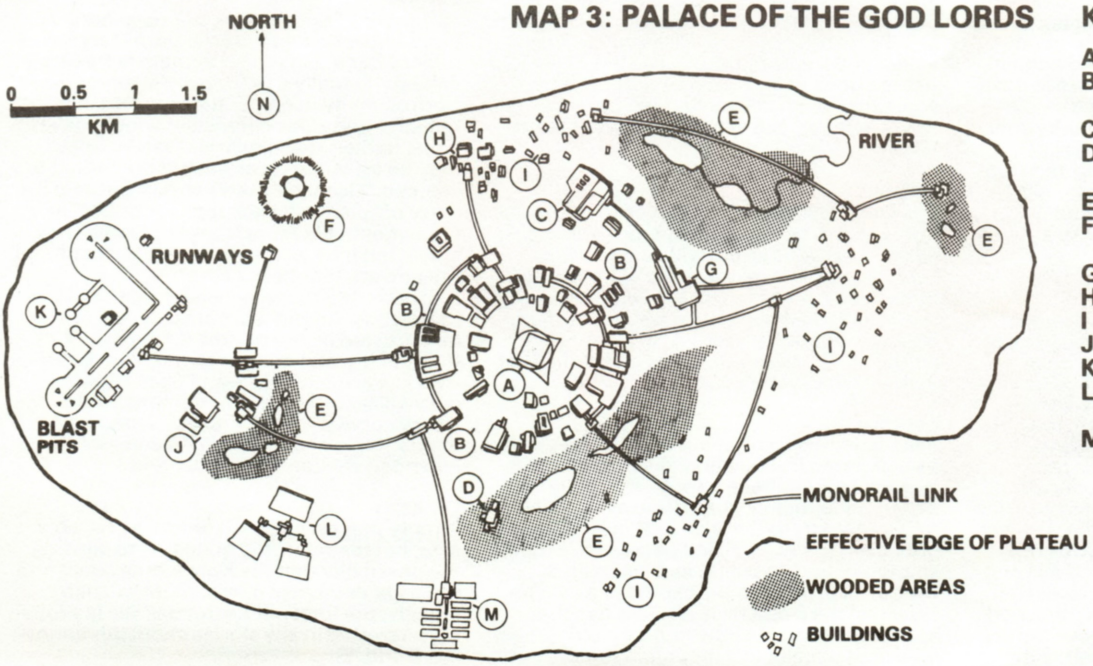


MAP 1: KOA

MAP 2: THE ISLAND



MAP 3: PALACE OF THE GOD LORDS



KEY

- A Central Meeting Hall
- B Sports and Recreation Halls, etc . . .
- C Computer/Clerical Centre
- D Palace of the Council Chairman
- E Ornamental Parks
- F Fusion Power Plant (Behind Earth Bank)
- G Hospital Complex
- H School
- I Mansions
- J Heaven Warrior Barracks
- K Spaceport/Airfield
- L Secondary Power Plant – Solar Panel Complex
- M Greenhouses

round the capital. These are designed to prevent major assaults on surface installations, and include batteries of short-range missile launchers and fusion guns.

Ground
Any land-based battles occuring in the course of this adventure can be resolved using *Book 1/Mercenary* rules and a little referee's initiative. The following notes apply.

A. Koan forces are armed as follows:
Nobles: Mesh + Reflec (cf Jallion), short-range comm, IR goggles, foil, laser rifle, neuronic whip.
Heaven Warriors: Mesh, short-range comm, IR goggles, ornate staves (treat as cudgel), SMG with three magazines, four tech-14 HE grenades, iron rations for one week.
God Guards: Cloth + Reflec, short-range comm, IR goggles, jewelled dagger (value Cr250), laser carbine, neuronic whip.

Nobles' skills are noted later; Heaven Warriors have SMG-1, Cudgel-1, while God Guards have Laser Carbine-2, Neuronic Whip-2, Dagger-1. The former have average UPP value around A79515, the latter around A8A728.

B. Koan organisation is loose. Each assault will be led by a grav-sled carrying the noble, five God Guards as his personal bodyguard, and six Heaven Warriors, while the other craft carry twelve Heaven Warriors each. Heaven Warriors have +2 to morale while the noble survives, +4 if he is nearby, but −4 if he is incapacitated or killed. Vehicle crews halve these benefits but have the same penalty; God Guards *never* need check morale. All non-nobles have limited initiative.

C. The grav-sled gunner may fire one weapon per round at a +1 skill DM, two at −1, or all three at −3. If the co-pilot is incapacitated, the pilot may fire *one* weapon per round at −1. The pilots have skill Air-Raft-2; if they are incapacitated, the co-pilot may make a bumpy but safe landing on a roll of 8+ (DM +1 for every thousand feet of altitude). The craft have guns equal to gauss rifles set to full auto fire with effectively unlimited ammunition, and missiles equal to a RAM-GL +2, using the HEAP factors but with the Additional Damage from HE Rounds rule applying.

D. Attacks on air-rafts and grav-sleds may affect various components; roll 1d: 1,2 – null-g modules, 3 – crew (select which randomly), 4 – passenger, 5 – one weapon, 6 – controls (out of control for 1 round; 50% likely to crash). Weapons capable of multiple hits may make multiple rolls on this table. The Koan grav-sleds have six null-g modules (rather than the standard four). All mechanical components are armoured as cloth.

E. The *Lone Dragon's* beam laser has effectively unlimited range; it uses auto-cannon range factors, *no* armour DMs, and gunner skill as a positive DM if anyone thinks to run a gunner interact programme on the ship's computer. It also uses the group hits by shotgun rule, and its hits do 15d damage.

The only weapons likely to affect the ship (other than the SDBs' armaments) are tac missiles. These treat the vessel as unarmoured, but only have an effect on a 2d roll of 8+.

Use of Striker Rules
It is possible, although by no means essential, to use this scenario as the basis of a *Striker* skirmish, particularly if a small group of player-characters acts as a recruiting agency for Jallion and raises a mercenary band for him; another player, or the referee, may act as the Koan commanders. *Striker* Book 2 contains extensive rules to cover such possibilities; the following special notes also apply. Koan nobles have morale factor 12 and high initiative; God Guards are all elites, but have only average initiative; vehicle crew, Heaven Warriors etc, are organised as Long Service forces, but have low initiative. Non-noble Koans have an additional morale modifier of +2 if a live noble is within 7cm, but suffer a permanent −5 modifier if their commanding noble is killed or incapacitated during the battle.

The Koan grav-sleds must be 'designed' as tech-14 vehicles with weapons to match. They are lightly armoured (value 6 steel) and open-topped, and have *no* avionics for economic reasons. They carry a low power laser with no weapons potential which functions both for target designation and direct-line communication. The tac missiles carried have warheads equal to 15cm HEAP CPR rounds, and a maximum 1km range.

THE FIGHT AND AFTER
The first attack will come shortly after dawn on the third morning of the party's time on the planet. Three grav-sleds will come in fast and low to use the cover of the rising sun; one 'command sled' and two 'ordinary' groups will be involved. This force will be led by Lord I'Kath (UPP 6888AE, age 28, skills – Air Raft-1, Leader-1, Carousing-1, Foil-2, Laser Rifle-2, Medic-1), who will seek to disable Jallion's ship as soon as possible, but who is wise enough to deploy his infantry as quickly as possible if the defenders look well-entrenched.

The Koans expect this attack to succeed. If it should fail, another will appear eight hours later, consisting of eight grav-sleds – one 'command sled' and seven Heaven Warrior groups. The leader this time will be Lord Volmion (UPP 697BAE, age 41, skills – Foil-2, Laser Rifle-1, Neuronic Whip-1, Admin-2, Tactics-2, Leader-1, Survival-1, Hunting-1), who will be more cautious than I'Kath, but just as ruthless, and just as aware of the advantages of knocking out the *Lone Dragon*.

Both commanders will know Jallion slightly, and will hold him in contempt; their attitude to the party will be even more arrogant.

Should the second attack fail, the Koan lords will contact the *Lone Dragon* after about an hour, demanding surrender and threatening to annihilate the island. This threat is deadly serious; a few minutes later, a pair of SDBs will appear and circle the island, and their nuclear missiles are quite capable of such destruction. If the party flees at any stage, these boats will move to capture or destroy the *Lone Dragon* immediately; they will start from fairly low orbits over the planet. (Note that the yacht will need *at least* 15-16 rounds to reach a safe point for a jump). A third boat, and a *Dragon* class yacht, will be able to lift from the Palace of the God-Lords after 2-3 hours.

The Villagers
As soon as the first attack appears, the natives will panic, rush around blindly, and eventually take cover in their huts, where they will probably remain until starvation forces them out. These religious primitives will be impossible to deal with subsequently, having witnessed gods in unthinkable conflict; and some may even decide that the party are really demons, but will be too scared to do anything about this.

Jallion
The party's patron will also over-react. He did not expect to be attacked on Koa, and the subsequent nervous strain will cause him to become highly indecisive. He will convince himself rather easily that the first attack will not be followed up, and he will tell the party little without being pressured. However, he will become highly subject to the demands of a forceful party member.

Capture
If the party lose a fight but survive, they will be separated from Jallion, disarmed, and treated with indifferent contempt. They will be put under heavy guard, and eventually transported from the island (**1**) in a cargo grav-carrier. They will first be taken to a rather spartan military base (**2**) and, soon afterwards, from there to the capital of Koa, The Palace of the God-Lords (**3**). This has the appearance of a wealthy non-industrial town on a high plateau in a mountain region, but the party will be held in a spartan gaol in the Heaven Warrior barracks (*Map 3*, **K**).

The Palace
This community has a population of about 550 aristocrats, 700 God Guards, 2,000 Heaven Warriors, 400 specialists (mechanics, courtesans, etc), and 2,000 menial servants. The social hierarchy is rigid and unquestioned. Transport around the site is either by small, fast monorail cars, or by lightweight electric 'buggy' (carrying up to four people), as most of the open spaces are grass or gravel covered.

The Position
A captured off-world party represents a problem for the Lords, given the complex political situation. The aristocrats theoretically make all decisions in council, but in practice such parliaments are rare; for convenience, day-to-day decisions are taken by a twelve-man 'inner council', which actually wields considerable power; it is this group which has become highly authoritarian, and which took the decision to attack Jallion. Opinions on most matters vary widely within the nobility, but the present inner council is composed of ten hard-line traditionalists – including the chairman – and two 'moderates', who believe in flexible response to circumstances. The 'Palace' as a whole contains perhaps sixty or seventy hardliners, two hundred and eighty moderates, thirty or forty 'progressivists', who seek better relations with the Imperium for various reasons, and about a hundred of the military forces are generally 'hardline'; most of the yacht pilots are 'progressive'. There are perhaps sixty or seventy more aristocrats away from the 'Palace', hunting, running private estates, or commanding garrisons, but if these had strong political viewpoints, they would be at the Palace.

The nobles will consider various solutions to the problem posed by the party, ranging from the hardliners' favourite – immediate execution – to straightforward release. The moderates, who are currently backing the hardliners against the 'dangerously impetuous' progressivists, will fear that either course might bring trouble from the Imperium, and after about four days will support a compromise – lobotomy to induce partial amnesia, followed by release. As the state of medicine on Koa is relatively primitive, the party will therefore have to escape, or lose three points of Intelligence, two of Education, one of Dexterity, and one randomly-determined level of skill.

Escape
A number of possibilities are open here. A progressivist sympathiser in the military forces might offer aid in return for help in freeing Jallion – actually a progressivist extremist – from captivity in one of the Lords' mansions, but such generous characters should have limits to their resources. Heaven Warriors may be fooled or diverted, but *not* bribed or coerced. 'Licensed' merchants might ship the party off-planet in exchange for bribes, or in repayment of favours from progressivist Lords, but they will be desperate not to offend the powers-that-be.

Escape into the Koan wilderness could be dangerous. Animal encounter tables should be prepared by the referee if the party tries this, but the real danger comes from Lords – who know the terrain – and from peasants, who will take the party for demons, and attack if they survive a morale check. Nonetheless, the option is open, and might enter into an extended version of this scenario.

Off Koa
A party that escapes this world is probably safe, but the referee is quite free to consider the possibility that the Koan Lords could hire forces to neutralise or recapture the party; equally, the Imperial Secret Service is probably interested in any stories about this annoying world. □

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NEW ADVENTURE!

LET YOUR FINGERS DO THE WALKING...

THE TRAVELLERS

FLINN, Horatio	**TERRAN**	**8A5998**	**Age 32**
Marines	**3 terms**		**Captain**
Shrapnel in leg (1- Dex), Brawling-2, Gun Combat-5, Tactics-3,			
Preferred weapons: Maus-R Auto Pistol, Shmeiss-R SMG, Kauff Throwing Knives.			

Responsible owner of the Osprey II acquired from rich gas giant businessman Shiek Rattolunrowl while gambling.

After fighting as a mercenary in the Motara Civil War he became a Merchant Navy Member, scraping a meagre living as a Vacc-suit salesman. But the current rate of the Cred against the Altarian Dollar has meant less than legal dealings in the space lanes which have brought him to the attention of Law Enforcement Agencies.

An understood relationship with Syrena: 'So long as it doesn't interfere with the running of the ship'. Flinn takes tranquilizers on a regular basis.

Flinn's hobbies include collecting antique Space Shuttle modules, attractive girls and a secret subscription to the Inter-system Fantasy Role-Playing game; 'Real life: 20th Century '85' held every Friday night by Laser Link-up, in which adventurers take on the roles of the Heroic Unemployed, or the Evil Trade Union Leaders, or the Mystical Politicians, doing such great deeds as walking the dog or putting on the telly or saying 'No' to a Watchtower Guardian, all with the roll of a computer-generated dice.

Likeness: Gene (*Blazing Saddles*) Wilder.

MEDUSSA, Syrena	**EPICUREAN**	**6A7767**	**Age 25**
Medical	**4 terms**		**Nurse**
Blade Combat-1, Gambling-1, Forgery-3,			
Preferred Weapons: Hunts Blade, Lug-R Artillery, Parabellum Auto Pistol.			

A college romance with Flinn was soon broken up when Syrena went on to study medicine and Flinn finished cleaning the windows. Earning her living as a trained nurse, Syrena moonlighted as an exotic dancer in order to live. It was in one of these Seedy Space Rangers bars she re-encountered a battle-seasoned Flinn whom she immediately accosted and thoroughly embarrassed. Flinn of course, immediately fell in love with her personality. A torrid relationship with Flinn followed, free from the barries of inhibition or practicality.

Hobbies include poetry, making daisy chains, saying nice things and being a member of many political pressure groups such as CDSD (Campaign for Death Star Disarmament) and 'Save the Wampa' (Anti-Wampa culling by shifty Atari Land Trawlers). This makes her a dangerous subversive element that must be kept under constant surveillance. Better still; locked up and the key thrown away/disintegrated. Favourite Pop-groups: Frankie Goes To Tatooine, Big Universe and Barbarella Barbarella.

Favourite Color/Colour/Kulah: Green

Likeness: Kate (*Indiana Jones*) Capshaw

... More to follow...

Dear *WD*,

I was very pleased and refreshed to read Mike Lewis' article (*Balancing Act*) in *WD65*. I have been arguing along similar lines for some time. I have been associated with various clubs and informal groups, but in the last five years have recoiled from them because of the sanctity placed on rules and the way they are wielded by some as though they were the sword of righteousness.

An experienced DM rarely needs to look at tables, rules and the like. He can make decisions on a hit on the roll of the dice, the effect of a spell, or a given course of action for a character from dungeoning experience and real life.

As for the dice rolling itself, I find that letting the players do as much rolling themselves and encouraging their foibles in this respect (ie two-handed standing shakes, chanting a mantra such as 'double damage, double damage') lightens the role-playing and encourages even the quietest players to get involved.

What the group I play in call 'arbitrary decisions' by the DM are accepted 95% of the time without question. Rule books are only consulted for guidance. Heresy!

Yours faithfully,
D A Ramsbottom, Hayling Island.

Dear *WD*,

I disagree with Mike Lewis' article in *WD65*. The element of role-playing games which distinguishes them from a childish game of 'let's pretend' is internal consistency. This is why we have rules. Players must believe that the secondary world in which their characters live works on some level, however simplistic. A dead orc remains a dead orc – and if it does spring back to life it is as a result of necromantic magic, not the caprice of the controlling player. Rules are a necessary foundation for suspension of disbelief in the game world.

This parallels the same requirement of literary fantasy worlds, in which inconsistencies are rarely tolerable (see Dave Langford's diatribe against A E van Vogt in *WD64*). On the other hand, the comic strips on which Superhero RPGs are based are aimed at children and do not need to be totally consistent. A fantasy or SF RPG is a different matter. It would not be permissible for a GM to 'cheat' when designing NPCs. Players are quick to spot when a GM oversteps the rules and once they realise this it undermines their belief in the game.

Yours faithfully,
Martyn Plummer, Cambridge.

Dear *WD*,

I would like to congratulate Mike Lewis on finally realising the essential nature of RPGs. It is just unfortunate that it took so long for him to do so. *Balancing Act* must have been a real eye-opener for some beginning referees, but sadly it was old hat for any experienced role-players with even a modicum of intelligence. Reading it made me recall my early days in the hobby, when every adventure was cluttered with orcs, chests of gold and the occasional trap or trick. I must confess that I enjoyed those days, when I had no idea about how many hit dice the ogres advancing towards me had, or, for that matter, what a 'hit dice' was.

I recently played an *AD&D* adventure in which the dice were rolled only four times and in which the PCs only directly killed two people. There was a heavy accent on interacting with (and double-crossing) various organisations and NPCs. It was immense fun and the thrill of the 'old games' was back.

Yours,
Mike F Williams, The Hague.

Dear *WD*,

I am a 'younger player' (14) who is sick of being slagged off as an 'Irving' and I would like to show another side of the argument that has cropped up recently over new players.

I started off at the beginning of '84, when I was 13, and thankfully I had discovered FRP rather than had it forced on me through bendy figures and cretinous cartoons. This in my opinion is the best and only way to become involved, since any other way cuts down on the thrill of when you first begin. Can't people see that the approach of most newcomers to RPGs is 'hack and slash' not because they are young and inexperienced, but because of the way in which RPGs have been presented to them. It was a great advance last year to extend RPGs to a much wider public, but the way in which they were presented was totally patronising, especially in the field of beginners' games and solos. The more mature issues of *WD* such as *46* would be much better to introduce a beginner to RPGs than ones that contained *Name of the Game* and *Castle of Lost Souls*.

Give newcomers a chance. Only by treating them maturely will they be mature in their playing.

Yours in anguish,
Tom Conway, Musselburgh.

Dear *WD*,

I felt I had to reply to the views expressed in *WD65* by John Grandidge. The editorial staff of *WD* must feel really got at. When I first started buying *WD* back in the early days, the *Letters* page was full of letters demanding more diversity. Now we get people wanting a return to the previous all *AD&D* 'mix'. Calling *Traveller, RQ* and *Cthulhu* minority systems has to be ludicrous. I would say that players of these games represent more than 'a handful of people'.

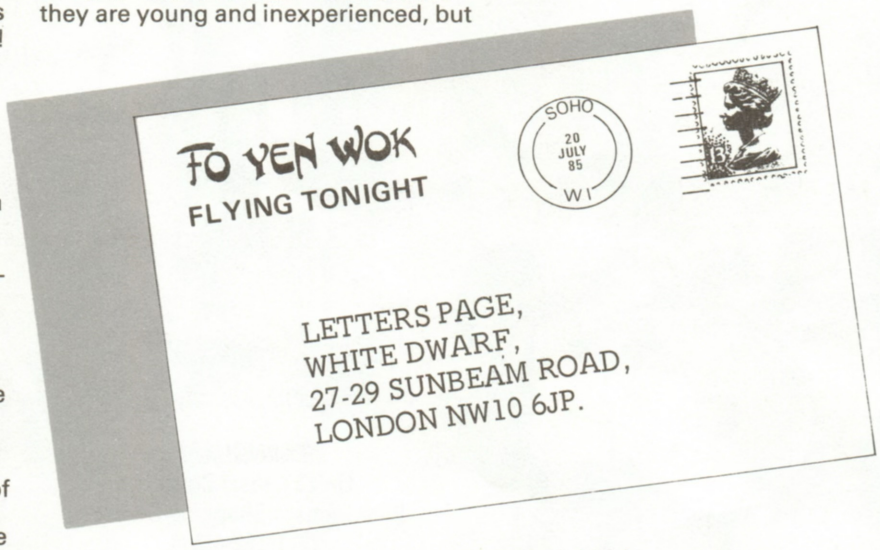
With the change in *WD* subject bias, some reduction in single-system content is necessary. This probably means that either adventures and large articles are replaced by cameos and thumbnail-sketch notes, or that the articles become more generally applicable. I suspect that players of *RQ* would really appreciate *Fiend Factory* stats, and monsters could be presented also with *Traveller, Cthulhu* and *Golden Heroes* statistics. A three-page creature column of use to virtually every reader is far better than two pages of use purely to the monster-saturated *AD&D* players.

Yours,
Paul Harcourt, Harlow.

Dear *WD*,

Please, please, please expand your *Letters* page – it's far too short. Such an opportunity to discuss a wide range of topics on role-playing games shouldn't be restricted to just one page.

Yours,
P B Mason, Sutton Coldfield.



Judging from the large number of letters received this month, it looks like more space is needed – apologies to everyone not featured this issue. Look out for a larger Letters *page round about* WD71 *or* 72. *– Ed.*

Dear *WD*,

I feel very strongly of the need to complain about the views of David Eagles, expressed in his letter (*WD65*). Things have come a long way in the world of role-playing over the last couple of years. The days when there were merely a handful of games to choose from are long dead, the number of games available today is enormous. (I can think of over twenty different titles with very little effort.) If a magazine can adapt to suit the needs of a new market, so much the better for it. If Mr Eagles cares so much for his beloved *D&D*, I would suggest that he reads a certain *other* magazine (mentioning no names of course!)

My own opinion is that Mr Eagles' letter demonstrates the kind of 'role-playing snobbery' which I find so annoying. 'It's our hobby, we did it first, so we're more important than you!'

Yours nit-pickingly,
James Broughton, Lincoln.

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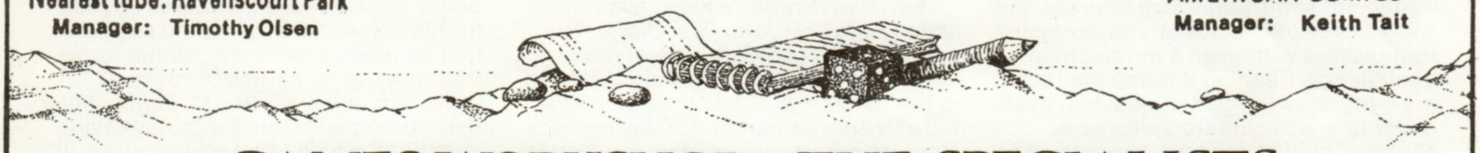

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S ★ T ★ A

An AD&D Adventure for 3rd-4th Level Adventurers,

by David Marsh

This scenario makes use of the Artificer character class and DMs should be aware of the special abilities of this class before running the adventure.

PLAYERS' INTRODUCTION

With evening fast approaching, you have reached the edge of the Great Forest. The sun has set far enough to cast its light under the storm clouds which have been gathering all day and the valley of the River Tissel lies below, bathed in a ruddy orange glow.

DM'S INTRODUCTION

Some thirty years ago Kaebel, a young dwarven artificer, persuaded the village elders of Faefehel to allow him to build a water-powered wool-processing mill – a complete innovation of his own devising. Working on the project, he became friendly with Agath, a sage from the village of Tisselles.

Agath brought Kaebel's attention to the Window of Peace, a curious artifact in the Forest of Hahfor which defends the forest against harm. Agreeing that the device hindered progress within the valley, the pair have resolved to do something about it.

With Kaebel's skills and Agath's occult knowledge, they managed to devise a great warped pentagram of evil that would corrupt the Window. Kaebel sought an artifact to power the pentagram, and returned, 21 years later, with the Black Pin, also bringing his pet dragon, Bachgast, and two apprentices, with whom he took up residence in caves just north of Marhurl. Whilst the pentagram was being established, he has worked on his masterpiece – a great labour saving invention, the 'steam harness'.

The Pentagram

A normal pentagram has powers of *protection from evil*, but if one vertex is correctly positioned outside the circle, its powers are corrupted.

The Tissel pentagram obtains its powers from the Black Pin, passing between the vertices along the straight lines of construction. To cut the 'supply' to Neslahm, the vertices at Cesille and Sarl Timhel must be destroyed. To save Faefehel, the players need only visit three of the vertices.

When the players arrive, the vertice at Dragons Back is still two nights away from completion. If all goes according to plan, on that evening, a night on which there is no moon, a rite will be celebrated by the dwarfs with the villagers of Marhurl to fully activate the pentagram.

Within the circle of the figure, evil clerics have their powers increased: duration, range and area of effect of spells by 50% and saving throws against them are at −1. After the rite, duration, range and area of effect are increased by 100% and saving throws against these spells at −2. Alignment spells will reveal the general area within the pentagram to be evil: paladins will feel distinctly nauseous within it.

The Valley

The valley of the River Tissel is for the most part fully cultivated; where once the Forest of Hahfor stretched almost as far as the Great River, Tisselles is now as far west as it reaches. Thus nearly all the land north and west of Sarl Timhel, Tisselles and Marhurl is covered with fields (mainly bare, since it is autumn) and lined with hedgerows. Higher up the Tissel, and along the banks of the Fsereh, the land is mainly used as pasture for sheep and goats.

The forest itself is mainly deciduous, the main trees being beech, ash and oak. The undergrowth is patchy, although thickens around the streams and the Window.

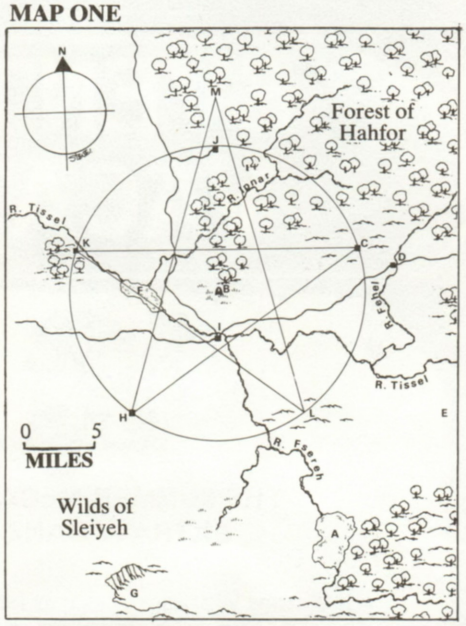
Random Encounters

DMs should use the *Temperate Wilderness* table in the *DMG* (p184) with any resulting 'character' encounter being one of the NPCs detailed in the text.

River Crossings

The Fehel may be forded throughout its length. The Tissel may be forded upstream of its junction with the Fehel, but from there on down a crossing is very risky until Cesille, where wading becomes possible (4' deep). Wading across the Fsereh is always very risky downstream of the Whispering Pool.

MAP ONE



A. Whispering Pool. The northern end of this large, clear lake cuts through a rocky channel, before falling 50' or so to the lower valley floor. The forest borders the lake to its east and the whispering of the leaves in the trees and the rushing of the water in the gulley are the only sounds to be heard. It is almost as if they are having a whispered conversation.

In a cave on the eastern shore of the lake lives Sepes, a female druid devoted to protecting the last remaining giant otter of the area who she has befriended. Preferring not to fight, she may dive into the water and swim away, or call to the otter for help.

Sepes: AC5, HP15, LVL4, Druid, N, Human (female), STR:14, INT:16, WIS:16, DEX:8; CON:10, CHA:17. *Bracers of Defence AC5, +1 Scimitar, Gauntlets of Swimming*. Spells: 6 × 1st, 4 ×2nd, 2 × 3rd.
Giant otter: [*MM*] AC5, HP29, HD5, Move: 9"/18", Att 3-18.

Sepes has a stone scrying pool by means of which she observes the valley: whilst she does not want to see the pentagram com-

D ★ A ★ R ★

pleted, its complete destruction would allow the Window to distort the forest's growth; she would rather some tasks were left to druids rather than artifacts of dubious origin. The cave contains supplies of berries, roots, blankets and clothes. In a large *fire-trapped* chest is a scroll (*speak with animals, cure light wounds, heat metal, call lightning*), a *Potion of Water Breathing*, two 100gp gems and 150sp.

B. Window of Peace .In the centre of a clearing stands a wall about 50' in length (E-W) and curved to a height of about 30'. Set into the wall is a large window upon which there is a picture of a rotting corpse lying in a grassy meadow, with a thin-stemmed, dark blue tulip growing out of one eye and ivy climbing over its legs and arms. The clearing is full of light, the colours seeming to flow out from the picture.

On approaching the clearing, the undergrowth will seem to get thicker and higher, and the party will be split up. Characters of a non-good alignment will simply pass the clearing by without noticing it, other characters not LG have a 50% chance of so doing. Those who reach the clearing will be unable to see anyone else who has done so.

In the clearing, a great feeling of power will be noticed; characters may leave the clearing if they so wish. If a character prays or kneels in front of the Window then it will grant visions (eg cryptic hints on how to destroy the pentagram), or it may heal wounds, *cure disease*, or act as a *commune* spell as the DM wishes. Attempts to destroy or defile it will result in an aleax being summoned to defend it.

Should the pentagram be completed, the powers of the Window will wane: the undergrowth will become normal in four weeks and the glass will shatter after three months.

C. Neslahm (Map 2). On top of the hill is a 40' high tower constructed of rough-hewn stone blocks. It is supported by four 7' thick pillars at its base, each of which is about 12' high. In one pillar there is a concealed door (*detect magic* or *true sight* to spot) beyond which is a spiral stairway leading down to **1**.

1. Upon each of the five ivory stakes in this room is impaled a human corpse: these gruesome figures will slowly turn towards anyone entering the room, their arms groping towards the intruders. These figures surround a low wooden plinth upon which sits a jewelled skull: they may be rendered inactive for a turn by *Holy Water* or a *D* result on the turning table. The skull contains 7 amethysts (100gp each). Anyone touching one of the corpses will suffer 1-4HP cold damage and age 1-4 years.

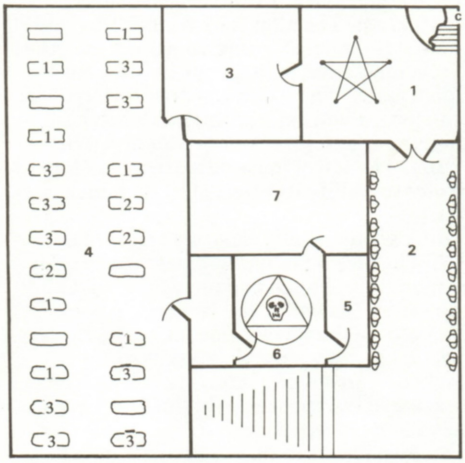
2. Lined along this corridor are suits of plate mail, nine on each side. In each there is an invisible zombie which will attack once it has been passed. ([*MM*], AC3, MV6", HD2, Att 1-8).

3. This room is filled with a terrible stench: the floor is covered in dried blood and dirt, and along each wall hang seven corpses (inanimate). It appears that two of them could touch anyone passing through the SW door.

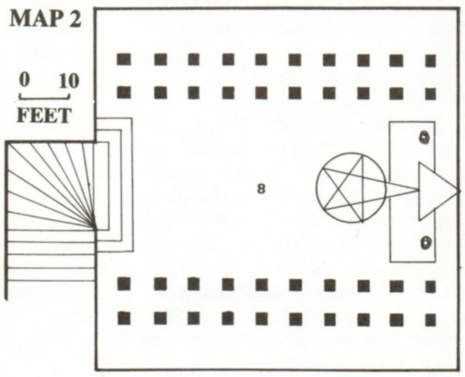
4. On 17 of the 24 slabs here lies a corpse. Rats scuttle around the floor of the chamber. Most of the corpses are humans (3), except for those marked 1 and 2. Body type 1 are huecuvas and will polymorph themselves into rat form to gain an advantage over intruders if they have time ([*FF*], AC3, MV9", HD2, Att 1-6, hit causes disease, silver or magic weapons to hit). Body type 2 are coffer corpses ([*FF*], AC8, MV8", HD2, Att 1-6, magic weapons to hit, rising causes *fear*).

5. A non-too-clean latrine.

6. The floor of this room is inlaid with silver in the form of a thaumaturgic triangle, within which is drawn a skull with jewels for eyes. Any non-evil creature entering the circle must save vs spells or be unable to get out. For each complete turn trapped in the circle he will age 1 year and lose 1 point from a random attribute. Many spells will free a trapped character including: *protection from evil, light, remove curse* or *sanctuary*. A vial of *Holy Water* poured on the silver will also suffice.



MAP 2



7. A bedroom containing wooden bed, two chests, wardrobe, bookcase, desk, chair and papers littered everywhere. Both chest are locked and are two big to move: one contains 1000gp, the other a bone scroll case with a scroll in (*protection from good, snake charm, feign death*), and a pouch of five 100gp gems. A false bottom in one reveals a bolt which, when drawn back, reveals a trapdoor to **8**.

8. A low chamber with a vaulted ceiling and two rows of pillars; it is lit by an altar at the far end. In front of the altar, inside an oddly drawn pentagram, lies a body. On the altar is a large triangle of glowing glass and two large golden statuettes. Drawn on it is a single vertical black line, thicker at the top and pointed at the bottom. The pentagram is drawn with one point reaching up to the glass.

The body within the pentagram is that of the necromancer whose residence this is. To lift the curse on Faefehel his body must be *blessed*, but to penetrate the pentagram, the glass must be broken, a feat which requires 50 STR points. If the glass is broken but the necromancer is not *blessed*, he will rise as a wraith within 1d4+2 rounds. The chamber also conceals three shadows ([*MM*], AC7, MV12", HD3+3, HP19,8,14, Att 2-5 + STR drain). The statuettes are worth 1000gp each and weigh 50lb.

D. Faefehel. On approaching this village, the characters will sense that something is amiss: as they approach, the wind carries towards them a monotonous incantation, and a strange queue of figures wends its way to and from the tower (**C**). All the villagers appear to be in a trance; they look very tired and chant incomprehensible words (*comprehend languages* will reveal them as 'May you forever visit the Tower of the Black Spear'). This is a result of the dying curse of the necromancer (**C8**), made powerful by the Black Pin. Until the necromancer is blessed, 1d10 of the 41 surviving villagers will die each day.

One boy, Alnets, is still free of the curse: he was away from the village and returned to find the villagers in their current state. He will beg adventurers to help set his parents free. Of Neslahm, he knows only that it is the resting place of old kings – kings that sleep but never die (myth).

E. A scree slope gives access to an enclosed area from which a number of caves stem, all of which are hidden from the valley. These are home to a group of CN bandits whose interests lie in keeping the upper reaches of the valley uninhabited – they are unlikely to be concerned with events at Faefehel. Their leader, Raebollal, has posted guards on the approaches to the complex and thus they will seldom be surprised; they will prefer to parley rather than fight, however.

Raebollal: AC1, HP36, LVL6, Fighter, CN, Human, STR:19 (+3,+7), INT:14; WIS:8, DEX:17, CON:13, CHA:18. *Girdle of Giant Strength*, two-handed sword.
15 Fighters: AC4, 1HD, LVL1, Fighter, CN. Bastard swords, ×3 heavy crossbows, ×5 longbows, ×2 shortbows.

F. This lake is the lair of 6 lacedons (amphibious ghouls [*MM*], AC6, MV9"/12", 2HD, HP15,5,6,9,10,10, Att 1-3/1-3/1-6, paralysis), which roam the valley at night looking for corpses. In a cave beneath the lake, their daytime home, is a collection of 13 rings (10-60gp each), a *Ring of Weakness*, a *Ring of Free Action*, 2700cp, 700ep and 15pp.

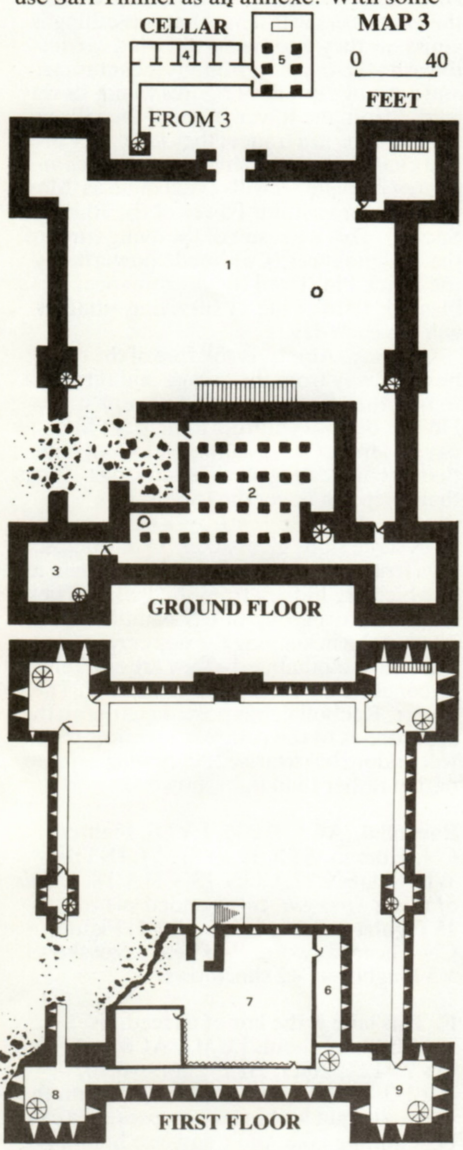
G. Located in a small, sheltered rocky valley stands a large stone hut by the side of a small brook. Within are two hill giants, Hochra and Ehach (AC4, MV12", 8HD, HP38,26, Att 2-16 (hurl rocks), CE). Hidden under one stone of the floor (STR19+ to lift) are 1200gp, 100ep, 2 gems (200gp and 150gp), Hochra's bag (100' rope, 20sp, 2 caltrops, haunch of meat) and Ehach's bag (40gp, bone comb, 2 small boulders, full wineskin).

The two giants have been receiving visits

from a talking goat (Gek from Cesille), which has more than once led them to meals, so they now listen to its suggestions with respect. They are Trosham's trump card, which she will attempt to play in cases of extreme need.

H. Sarl Timhel (Map 3). This apparently abandoned and overgrown fort is now the home and training ground of ten LE monks, although the only signs of life within are a few birds.

Kaebel, in his wandering days, was a regular visitor to a monastery hidden in the mountains, the order of monks there being devoted to the supremacy of man over magic. On learning that the monastery was overcrowded, he suggested that the monks use Sarl Timhel as an annexe. With some



reluctance the leader of the monks, Mellas, has been helping Kaebel to use the magic of the pentagram against the greater magic of the Window. Mellas' loyalty to Kaebel is, however, sorely strained by Trosham's blatant reliance on magic. The monks will deny, and attempt to avoid, any contact with the outside world, using force only if necessary.

Mellas: AC5, HP20, LVL7, Monk, LE, Human, STR:15, INT:16, WIS:17, DEX:18, CON:12, CHA:17. *+2 Staff.*
Isimpir: AC7, HP20, LVL5, Monk, LE. Heavy crossbow, dart, staff.
4× 3rd Level Monks: AC8, HP9,7,11,9. Staff, 2× javelin.
4× 3rd Level Monks: AC8, HP9,7,11,9. Staff, 2× heavy crossbow, 2× javelin.
4× 1st Level Monks: AC10, HP3,6,6,5. 2× javelin, 2× staff.

1. An overgrown courtyard of which the SW area is badly damaged. Parties approaching the building are 98% likely to have been spotted by the monks and they will have prepared an ambush for them. With two of the LVL3 monks covering any magic-using classes with heavy crossbows, another 3rd level monk will approach the party, at the top of the main steps, and speak pleasantly to them. He will request that the party states its business and will apologise that he is unable to help, since his order frowns upon communication with material society (a half-truth). Even if the party leave, the monks will remain alert, using their thieving skills to sneak up on the party if necessary.

2. A dark, pillared area designed to support the Great Hall: it is very dark, dirty and smelly – an ideal spot for an ambush!

3. A latrine.

4. A cell littered with chains, bones and filth, whose native lifeforms include fleas and rats: proportions at the DM's discretion.

5. A scrupulously clean, pillared room. At the north end is an altar upon which is a candlestick. In the top of the candlestick is a black gem – one of the vertices of the pentagram. The altar is surrounded by a 12' diameter circle. Anyone venturing into the circle must save vs magic or be stunned for 1d6 rounds. The jewel is worth 1000gp, but touching it will change the holder to LE alignment unless a save vs wands can be made. The jewel must be washed in *Holy Water* to nullify its effects (50% chance per vial).

6. A kitchen, fairly clean with signs of use.

7. The Great Hall, now a pale shade of its former glory. Faded and dirty tapestries still hang from the walls, the images showing examples of the former fine life in the castle.

8. A clean room with blanket rolls stacked neatly to one side. There is a chance that one of the monks is still sleeping here if they have not been alerted.

9. Two chests in one of the old towers. One is locked and used for training, the second is used for the the same purpose but contains a needle trap (1-2HP damage, save vs poison or paralysed for 1d6 hours).

I. Tisselles (Map 4). This small, walled village is dominated by a watch-tower and the dome of a temple. Originally intended to be a major staging-post at the junction of two imperial roads it was fortified, but afterwards, the druids of the area objected to the roads and these were built more to the south. Tisselles remains to protect the bridge and provides a stop-over for merchants at least, as well as housing those who work in the fields.

(a). The watch-tower overshadows the main gate, being some four stories high. At the gate stand three guards armed with longswords who check all those entering the village. Nominally part of the army, after the withdrawal from both Sarl Timhel and Cesille, the guard only have minimal contact with their overlord. The guards now act as a police force for the area, answerable to the village council.

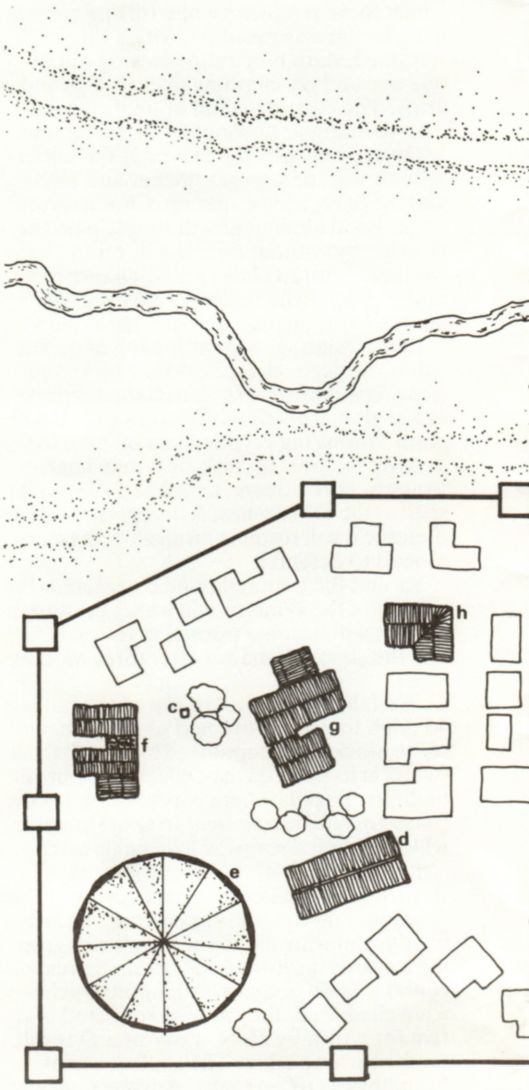
Prebeh: AC0, HP15, LVL3, Fighter, LN, Huma, STR:16, INT:14, WIS:12, DEX:15, CON:10, CHA:16. *+1 Large Shield*, longsword.
10× 1st Level Fighters: AC6, HP5,8,8,4,4,3,1,7,6,2. Longswords, 6× heavy crossbow.

At any one time, three guards are on duty at the gate, one at the rear gate, four on the wall and two will be resting. Strangers to the area will be ushered into Prebeh's office to complete a few formalities.

Prebeh is a strict disciplinarian and enjoys running the village, however, he has a very narrow view of what his duties include and he will therefore refuse to act beyond the boundaries of the village: his force is too small to go chasing all over the countryside and still protect the village. He likes to think of himself as being military governor, but has backed out of his only confrontation with the council so far. If asked, Prebeh will complain that Sehesseh takes an unnatural interest in politics for a man of the cloth (an opinion based on fact).

(b). Communal livestock pens. Animals may be stationed here at the cost of 1sp per night to non-residents. The guards are empowered to confiscate any loose animals within the village.

(c). Village well. Water is charged for at 1cp per fill.



(d). The Council House. A single-storied building raised on pillars with stairs leading up to the centre. Every person aged 16 or over is entitled to sit on the council if they are recorded as being born in the village. The council has great powers within the village although its local rulings would not be approved by higher authorities. The villagers are very proud of their democracy.

(e). A twelve-sided, domed temple built of glass and stone. Inside, seats are arranged in a circle around a richly carved wooden altar. The priest of Tissel is Sehesseh.

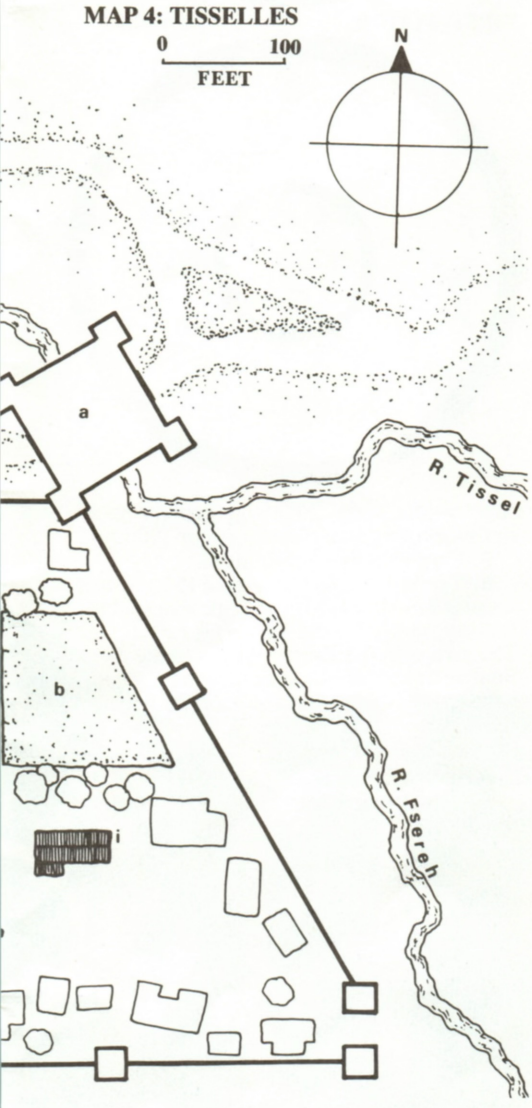
Sehesseh: AC5, HP8, LVL3/2, Cleric/MU, LN, Half-elf, STR:12, INT:16, WIS:16, DEX:10, CON:11, CHA:15. *+1 Mace. Spells: Push, protection vs evil, detect magic, sleep.*

Tissel is a minor LN god (maximum cleric level 4), whose doctrines advocate great loyalty to the family and to the extended family (ie the village). The temple contains cloth and gold to the value of 300gp.

Whatever Prebeh may think, Sehesseh is the real power in the village, exercising strict control over spiritual and temporal matters. He is fiercely evangelical and will always try to convert people whenever possible. He is deeply suspicious of Morhal, who seems to have more money than customers, but can think of no good reason to indict the assassin. Sehesseh is concerned at the way Lemsool controls large votes on the council, by spreading her favours around.

(f). This group includes a bakery, bowyer/fletcher and a cloth merchant. The bowyer is Lemsool, an artificer who simply enjoys making bows for a rich and privileged clientele. Although she left the bustle of the town to set up here, demand for her wares has not lessened, but at least here she can choose the materials she needs from the forest.

MAP 4: TISSELLES



Lemsool: AC5, HP19, LVL5, Artificer, LN, Elf (female), STR:16, INT:15, WIS:16, DEX:17, CON:13, CHA:10. Composite bow.

Lemsool will not work on crossbows, although she will work to order, creating bows especially for others (artificer quality). She only really cares about creating her great bows, for which she needs special woods from the forest: anything that threatens this also endangers her livelihood.

(g). A group of shops including a grocer, leatherworker, and 'procurer and disposal engineer' (funerals a speciality). The latter is the cover of Morhal, who stocks a number of interesting items (even some hidden armour, weapons and poisons).

Morhal: AC4, HP18, LVL4, Assassin, Human, STR:15, INT:15, WIS:8, DEX:18, CON:9, CHA:9. *Dagger of Venom.*

Morhal is on a long-term contract from a secret organisation, the Herrem, to locate and eliminate a dwarf (Kaebel) whose penchant for machinery is seen as a threat to the status quo. Morhal is careless with his cover, knowing that Prebeh is the local representative of the Herrem, although Prebeh does not know of Morhal. To all intents and purposes Morhal is a jack-of-all-trades. Morhal will claim that the innkeeper, Olmehir, is out to get him, ever since Morhal realised that he has Sehesseh and Prebeh under a charm and is controlling the village (a lie).

(h). Home of Agath the sage – a room that is piled high with books, scrolls and dust. Agath will happily tell the party about the 'abomination in the forest', giving the impression that the Window is evil and that it is growing in strength. She will hazard a guess, if pressed, that it is establishing a pentagram to enhance its power or that it could be the front for an evil sorceror.

Agath: AC10, HP8, LE, Age:60. Specialities: heraldry, signs and sigils, dweomercraft, legends and folklore. Spells (as 10th level MU): *comprehend languages, read magic, legend lore, unseen servant.*

(i). The Griffin. This inn has two single rooms, four doubles plus plenty of room in the common room for visitors. Olmehir, the innkeeper, was a captain in the guard before retiring and is disgusted with the way Prebeh is now doing the job. Firne, his young wife, is involved in an affair with Prebeh, although it would be a foolish man who told Olmehir since he has a quick temper.

At the inn, characters may pick up several rumours: one of a water-demon living up the Fsereh (Sepes); of an evil sorceror living in the forest just north of the village, with a veil of trees about his house (Agath's story retold); of Firne's affair (variously with Morhal and/or Sehesseh as well as Prebeh) and of the weird monks' strange activities at Sarl Timhel (no details known).

Olmehir: AC7, HP32, LVL4, Fighter, Human, LN, STR:17, INT:14, WIS:10, DEX:14, CON:16, CHA:15. *+1 Longsword.*

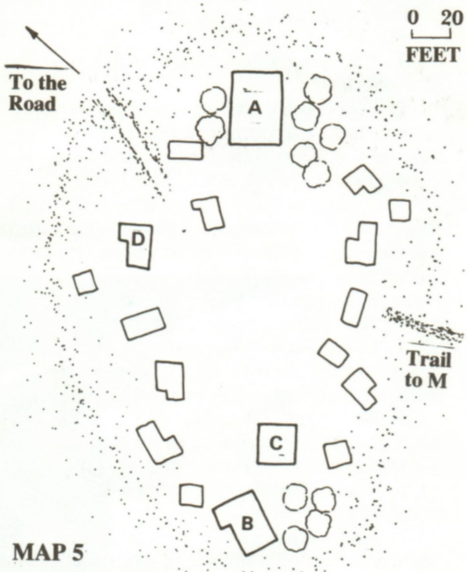
J. Marhurl (Map 5). Marhurl is a small village of about 40 houses arrayed around a central green. The villagers, who are mainly farmers, are in league with Kaebel. The new and totally other-worldly village cleric, Toms, has failed to realise this, and continues to adore the artifact in the sunken temple (A), a huge iron rod which sticks vertically out of the ground: it is said to be one of the pins holding the Earth in place, but looks misleadingly like the painting of the pin at Neslahm.

The villagers will try and reach the adventurers first, however, to convince them that it is the cleric that is evil: they don't agree with his new rituals – 'It'll be human sacrifice next' – sounding as if Toms is going to introduce it (although it will be they who initiate such a happening!). North of the village is a well-worn trail leading to **M**.

Notable buildings are: A - Temple, B - Communal Barn, C - Inn/Village Hall, D - Timchir's house (the headman and chief troublemaker).

K. Cesille (Map 6). Protruding from dense woodland is the tower of Cesille, a squat, bluish structure sited on a low hill in the lower reaches of Tissel. It is currently the home of Trosham and her familiar, Gek, who are hiding here out of necessity. Trosham is on the run from an assortment of enemies and was befriended by Agath, who suggested that she might find Cesille was a good place to hide out. (Although she didn't mention the pentagram in the attic). Trosham's first reactions to intruders will be that they have been sent to assassinate her: together with Gek she will harry the party, using the chimneys (A, B, C and D) as secret passages (Trosham has lengths of rope down them). (There is a 25% chance that Gek will be on an errand.)

She is beginning to have her suspicions about the 'greater events' around Tisselles and she has recently discovered the existence of Kaebel, to whom she took an instant dislike. If she didn't believe that Morhal had a contract to kill her, she'd probably get on quite well with him. Were she to learn of the pentagram she wouldn't be concerned and would probably approve.

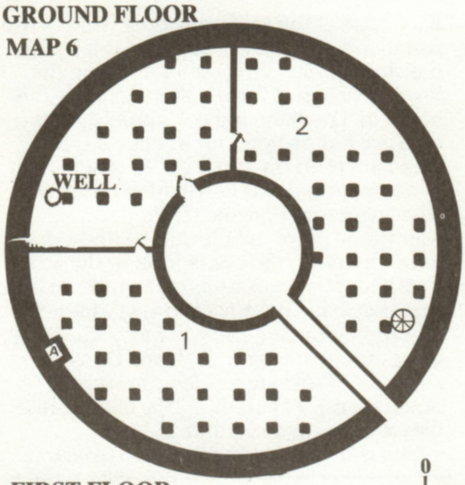


MAP 5

Trosham: AC4, HP21, LVL5/6, MU/Thief, Elf (female), LE, STR:7, INT:17, WIS:14, DEX:16, CON:10, CHA:9. *Gauntlets of Dexterity, +2 Leather*, dagger, Spells: (1st) *Read magic, charm person* (×2), *find familiar, erase, magic missile* (×2), *jump, write*; (2nd) *Continual light, stinking cloud, ray of enfeeblement, levitate*; (3rd) *Dispel magic, flame arrow*.

Gek: AC2, HP10, HD2+2, imp, MV6"/12", Att 1-4, Magic Resistance 25%. Polymorph to goat/raven, *detect good,*

GROUND FLOOR
MAP 6



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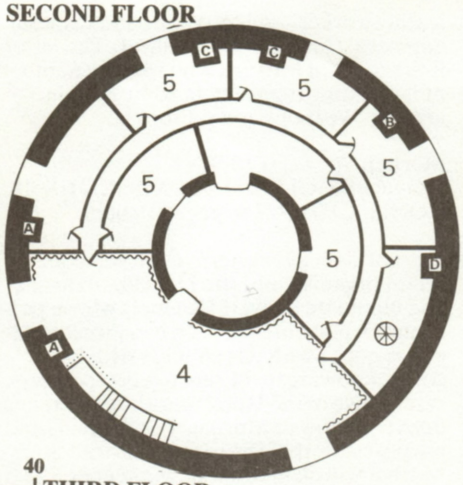

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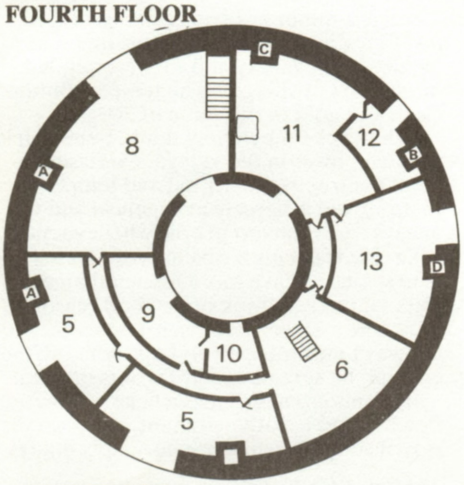

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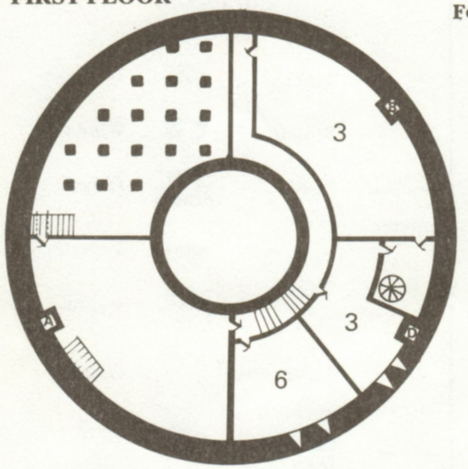

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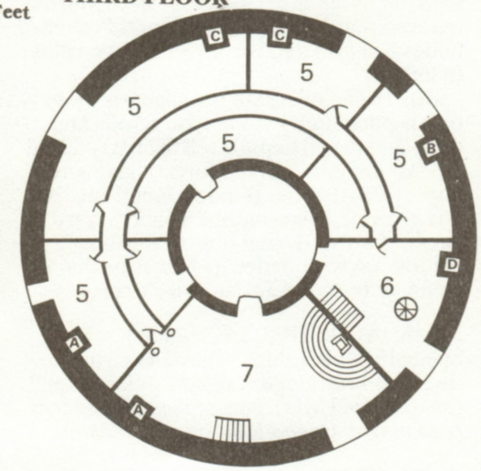

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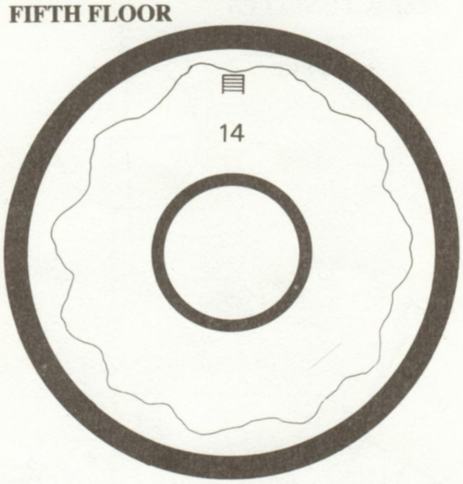


detect magic, invisibility, suggestion, regenerate 1HP/round.

1. Kitchen. Rarely used and quite bare as a result.

2. Storeroom. Although most of the barrels here are empty, a few still contain supplies of wine, salted meat and fish, etc. Two galltrits ([*FF*], AC2, MV3"/18", HP2,2, Attack 1-2 + blood drain, difficult to detect) have made this their home: they use the grille in the floor to get in and out. Concealed in a sack of mouldy flour are three 10gp gems.

3. Barracks. Unused for years.

4. Great Hall. There are plenty of tapestries, broken chairs, tables, etc in here, everything being in poor condition.

5. Bedroom. Dilapidated furniture in each of these, increasing in its elegance higher up the tower and further out.

6. Guard Room. Contains a few benches and tables.

7. Audience Chamber. A high seat upon a raised dais has scars where gems have been removed. The two pillars at the one end resemble thin females (but aren't caryatid columns).

8. Deserted Harem. Some soiled silks are still here and could fetch up to 2000gp.

9. Sitting Room.

10. Bathroom.

11. Trosham's Bedroom. Well-kept and well-used. There is a secret panel in the bedhead, leading to a secret room from which there are stairs to the attic.

12. Dressing-room. Items of interest include two 2' square silver mirrors (800gp each) and a selection of fine clothes (150gp).

13. Study. A heavily panelled room complete with desk and bookcases. Amongst the many books is Trosham's spell book.

14. Attic. A low-ceiling and many beams makes movement harder than usual. It is quite full with a number of boxes and sacks. Two chests have obviously been used recently: both are locked and poison trapped. The first contains 400gp, 100pp and 800ep; the second, 3 500gp gems, potion of poison, *Potion of Heroism*, and a rune-inscribed box which contains three blocks of *Incense of Obsession*. At the far end of the attic, hidden in a sack which radiates evil is a piece of ebony which is the vertex of the pentagram: the sack is a *Bag of Holding* (weakest type) and the ebony must be broken to destroy the vertex.

The attic is also the lair of three large spiders ([*MM*], AC8, MV6"/15", HD1+1, HP5,7,9, Att 1 + poison).

L. The Dragons Back (Map 7). Hidden behind the ragged trees and boulders of this deteriorating ridge is the secret entrance to a small cave system. Guarding the caves, under the command of Stelp, are 15 orcs – a group of mercenaries in the employ of Kaebel who were to excavate the Dragons Back and invited to live off the rich pickings travelling along the road. So far they haven't come into conflict with Raebollal, but such an event can't be far off. Stelp is dedicated to the idea of destroying the Window. Luckily, he hasn't yet met Trosham; during a previous encounter she ransacked a stronghold he was supposed to be guarding and killed twelve of his men.

Stelp: AC1, HP30, LVL3/4, Fighter/Cleric, Half-orc, LE, STR:17, INT:13, WIS:14, DEX:14, CON:18, CHA:12(17). *+1 Plate* (artificer), *+1 Longsword* (artificer). Spells: 3× 1st level, 2 × 2nd level.
Orcs: AC6, MV9", HP3,7,6,7,7,8,8,7,1,1, 4,3,7,6,1. Sword and spear. 4 on watch, 7 at work, 4 resting unless otherwise warned.

1. Day room. 2 guards here, one by the window (20% chance of not looking out).

2. Eight beds per room, 4d6×10sp.

3. Brig. One orc is locked up in here.

4. Stelp's Bedroom. Contains a locked chest with 1200gp, 2× 100gp gems, *Potion of Invisibility* and a piece of zircon (200gp).

5. Unfinished escape tunnel.

6. Temple. Lit by braziers, a 15' statue of a squat humanoid with a single eye socket (empty, ready for the vertex) is revealed. The zircon in **4** is destined to become the final vertex. Once completed, the statue will be able to *command* everyone in the room, seven times per day. Once activated, the vertex has to be touched with a holy symbol to destroy it.

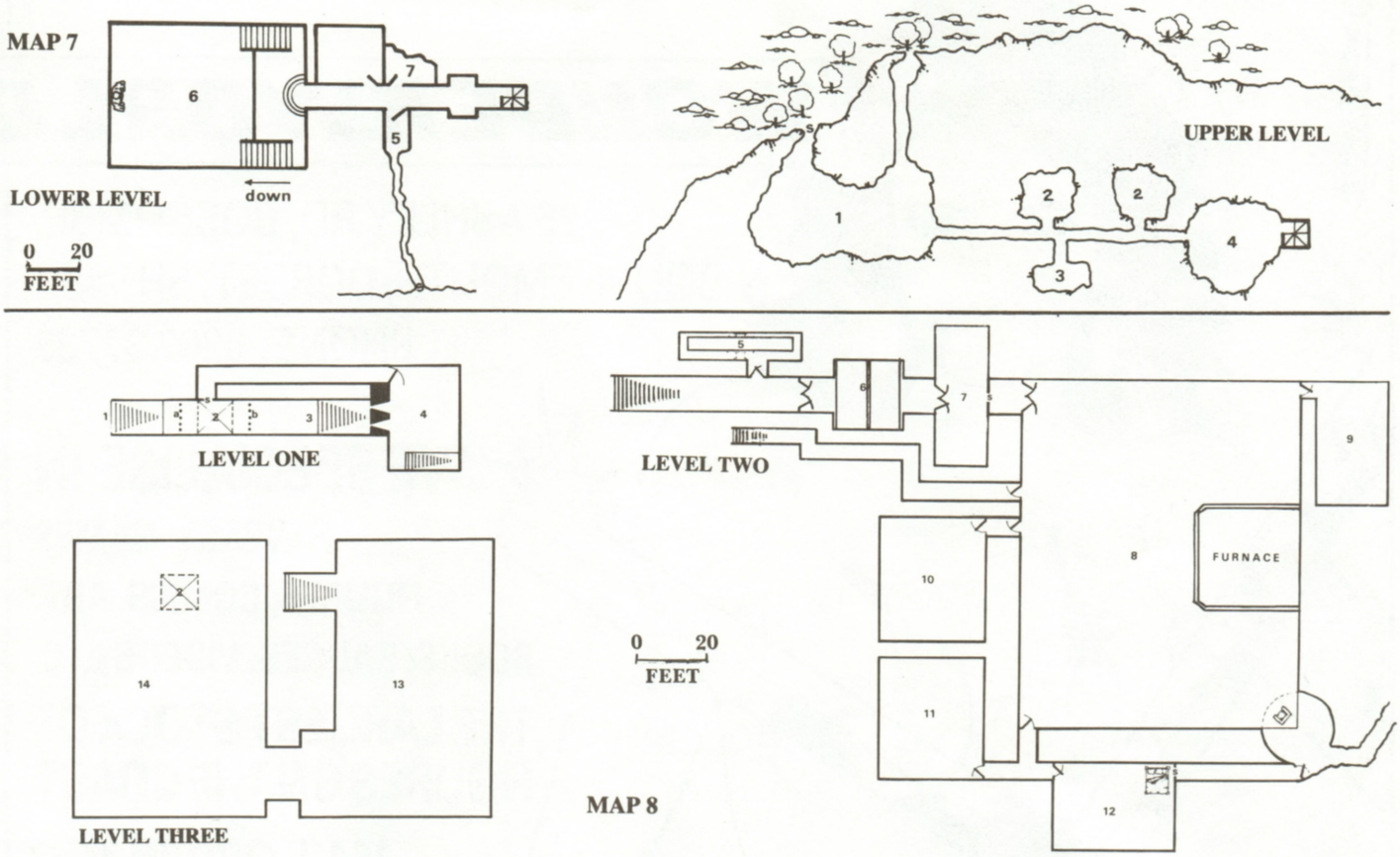
7. Workface. The pickaxes used by the workers can make do as weapons.

M. Pit of the Black Pin. The path from Marhurl leads across the fields and into the forest where, after a mile, it stops at a huge boulder about 10' in diameter. The boulder is held from beneath but if freed will pivot smoothly and easily (although doing so rings rings a warning bell in the workshop). *Stone shape* could move enough to crawl through and free it, otherwise *knock*, 50 strength points or Bend Bars (at −15%) are required to break the restraining bolt.

Kaebel's motives have already been exposed. Now that the vertices are arranged he leaves the pit only rarely, busying himself with work on his 'steam harness'. Even should things go wrong he is unlikely to leave his laboratory. The 'final confrontation' will probably take place at this location: clues to the existence of the pit are rarer than clues to the other vertices – the villagers of Marhurl are sworn to secrecy. The characters will probably only find out about the pit by bullying the villagers and it will take a great deal to make them overcome their fear of Kaebel.

If the party won't forgive Kaebel or permit him to carry on with his 'socially valuable' work, he will fight until or unless the odds are against him and then flee via the escape route, deserting his loyal side-kicks.

1. Stairs. These lead from the boulder



down into Kaebel's domain.

2. Trap Door. Either side of this floor trap, at points **a** and **b**, are two raised portcullises. If the alarm bell has been sounded, Kaebel (or one of his apprentices) will be in room **4** to operate this trap. The portcullises will be released, trapping and/or separating a party, with the trap door being sprung seconds later, releasing some of the characters into room **14**, 50' below.

3. Moving Stairs. These stairs can lead down to one of two positions. They are initially set to lead into level 2, although their position can be altered by means of the controls in room **4** to reach level 3.

4. Control Room. Given enough time, Kaebel will be here to operate the necessary traps to delay an intruder's entrance. Various levers here operate the boulder entrance mechanism, the portcullises and trapdoor at the entrance (**2**) and the moveable stairs (**3**). There is a heavy crossbow (with 12 bolts) by one of the observation slits which one of the dwarfs will use to harass the party.

5. Wheel Room. A huge, skeletal form of a wheel (able to spin) is set tightly into this room. It is Kaebel's planned power source, although he has yet to decide whether to make it water or slave-powered. The access door is at the bottom of the wheel.

6. Rotating Drums. Opening the double doors to this room rings a bell in the main workshop, alerting one of the dwarfs and enabling them to start the mechanism in the room. Two contra-rotating drums will slowly start moving in the centre of the room, with the only way through being to cross from one to another. This feat will require a character to roll against DEX on a d20 to keep upright on one drum, and another roll against DEX−4 on a d20 to make the cross-over without falling over. The delay this causes will allow the dwarfs to further prepare themselves.

7. Sinking Room. The secret door leading to the workshop is trapped so that a failed attempt at picking it causes the room to sink slowly into a large, recessed area below – trapping all who have entered the room. An identical room takes its place, thereby allowing access to the workshop through a similarly placed secret door. (5' of stone acts both as ceiling and floor.)

8. Workshop. Lit by the fires from the huge furnace, this is the home of Kaebel and his two apprentices, Sohter and Femyir. The workshop contains many tables and benches, with many tools and partly-completed works. A large rack of tools hangs on the northern wall, although the uses of many of them will not be readily apparent. The three dwarfs will have preferred to ambush the party, harassing them with crossbows, rather than take them on in hand-to-hand combat.

The furnace harbours a fire mephit, a supernatural helper for Kaebel's great task.

Kaebel: AC7, HP50, LVL9, Artificer, LE, Dwarf, STR:17, INT:17, WIS:15, DEX:17, CON:16, CHA:12. Heavy crossbow, +2 *Pick* (artificer made).
Sohter: AC10, HP20, LVL4, Artificer, LE, Dwarf, STR:14, INT:16, WIS:14, DEX:14, CON:15, CHA:11. Heavy crossbow, pick.
Femyir: AC8, HP11, LVL2, Artificer, LE, Dwarf, STR:18, INT:14, WIS:16, DEX:16, CON:12, CHA:10. Heavy crossbow, pick.
Fire mephit: AC5, HP16, HD3+3, MV12"/24", Att 1-3/1-3, LE. Breath weapon, *heat metal, magic missile, gate* other mephits.

If things are going against Kaebel, he will flee via the escape tunnel behind his pivotted chair in the SE corner.

9. Kitchen. A slightly disorganised room; stores are carelessly placed and little attention appears to have been given to the utensils, etc.

10. Sohter's Bedroom. Sparsely furnished, this room has a very functional appearance. A locked chest contains Sohter's belongings: 1000gp of mixed coinage and a quiver of 12, artificer-made, +1 *Crossbow Bolts*.

11. Femyir's Bedroom. Similarly furnished to room **10**, the chest contains 600sp.

12. Kaebel's Bedroom. Still a spartan room, but the furnishings appear to be well-made. A locked chest beneath his bed contains 400gp and four 100gp gems. Behind the bed, a secret panel leads to the outside escape route.

13. Pit of the Black Pin. The general aura of this room is one of immense evil. Tapestries on the walls depict evil rites, and an eerie, flickering glow is cast over the room by the wall braziers. Set in the middle of the east wall in silver fittings is a small, black pin, from the end of which blood drips slowly into a tarnished silver trough of burning red liquid.

The pin radiates *protection from good 10' radius*, and any good creature managing to touch the pin will take 2d6 damage. An evil character taking the pin gains 10% on experience, 2 points of WIS (max 17) and moves to the beginning of the next level. Once accepted, *remove curse* is needed to drop the pin.

The pin may be destroyed by casting *slow poison* and *continual light* upon it, or it must be immersed in *Holy Water* and exposed to sunlight. When destroyed it will do d6 damage to all within 2".

14. Bachgast's Lair. Bachgast, a small, sub-adult, green dragon, waits here for unexpected meals from **2**, or the odd visit from his master, Kaebel. If he learns that Kaebel has been killed, he will wish to escape from this place, his service to the artificer done. Green dragon: [*MM*], AC2, MV9"/24", HP21, 7HD, Att: 1-6/1-6/2-20, breath weapon, speaks.

His hoard amounts to: 3000gp, 4000ep, 100pp and 8 gems (DM should decide values). □

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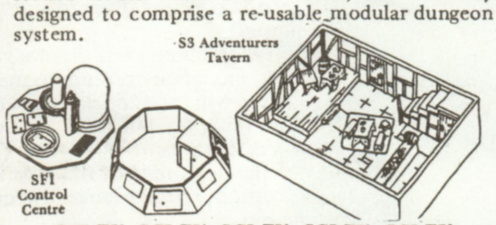

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Treasure Chest *is a regular department for readers' ideas on* AD&D. *This issue, more from* White Dwarf's *spell book.*

WORDS OF WONDER

KNOW VALUE
(Divination) Reversible
by John Rudd and Steven Cairns
Usable by: Magic-User, Cleric, Druid
Level: 2
Range: 1"
Duration: 1 turn
Area of Effect: One object or group of alike objects/round
Components: V, S
Casting Time: 1 round
Saving Throw: None

By means of this spell the caster can discover the exact value of a single object or group of alike objects, eg a pile of coins. The reverse of this spell, *hide value*, will affect the nature of the object, making it appear to be anything up to 50% different from its true value. Thus a pile of 100gp could be made to seem to be worth 50gp or 150gp (even counting will be affected in this way. A *know value* spell is cancelled by a *hide value* spell.

WIND SHIELD
(Evocation, Alteration)
by Robert Hextall
Usable by: Magic-User, Druid
Level: 2
Range: Touch
Duration: 2 rounds +1/level
Area of Effect: 5' radius
Components: V, S
Casting Time: 3 segments
Saving Throw: None

On casting this spell the affected person is surrounded by buffeting winds which reduce attacking creatures' control over weapons. Attacks for the first round are at −4, but any attacks thereafter are at −2 since opponents will have become used to the winds. Hand-hurled and missile weapons also suffer a penalty of −2. Creatures attacking with natural weaponry only suffer a −2 on the first round and −1 on subsequent rounds due to their greater control.

INVISIBLE SAFE
(Alteration)
by Arthur Woodworth
Usable by: Magic-User, Illusionist
Level: 3, 5
Range: 0
Duration: Permanent until 'opened'
Area of Effect: 3' cube
Components: V, S, M
Casting Time: 1 turn
Saving Throw: None

An *invisible safe* may be used as a temporary store for looted treasure or as a more permanent hiding place in a stronghold. The spell opens a 3' by 3' door in any solid object which is larger than 1 cubic yard, eg a dungeon wall, pillar or large tree. The material component, a *Bag of Holding*, determines how much the safe will hold – the *Bag* is absorbed into the opening when the spell is cast. On speaking the closing words, no trace of the position of the door will be visible, even to elves, although *detect magic* or *detect invisible* will show the outline of the door.

The safe will continue to hold its contents until the opening words are spoken by someone touching the door. (Any sequence of words or digits may be chosen by the spell-caster.) Since the opening words are the reverse of the closing words, the MU should be careful not to be overheard whilst casting the spell. The *Bag of Holding* is not destroyed in the casting and may be reused once the spell has been broken.

The door should be treated as a *wizard-locked* door and may be forced open by a *knock* spell. *Dispel magic* will permanently remove the safe and its contents to another dimension.

FUSION
(Alteration) Reversible
by Jason Revell
Usable by: Magic-User
Level: 3
Range: 3"
Duration: Permanent
Area of Effect: see below
Components: V, S
Casting Time: 1 round
Saving Throw: see below

This spell can be used to fuse two inanimate touching objects. Thereafter they are treated as a single object and cannot be separated. The objects to be joined need not be of the same material and they gain a save vs disintegration (use the lowest value of the two materials). If the two objects are made of the same material then they save at −1, otherwise they save normally. A magical object joined by a *fusion* spell conveys a variable bonus to the saving throw at the DM's discretion.

The spell could be used to fuse two gems together (although their value would be the same) or to fuse a door to a wall, thereby trapping the occupants of the room. The objects to be joined must be in contact for the duration of the casting time. Two immiscible liquids could be forced to mix using this spell, although they would still react if possible. Only matter in the same state can be fused.

The reverse of this spell, *separate*, can be used to split apart a fused substance or otherwise mixed or combined materials or objects.

WINGED MESSENGER
(Conjuration, Summoning)
by Paul Richards
Usable by: Magic-User
Level: 4
Range: Infinite
Duration: Special
Area of Effect: Special
Components: V, S, M
Casting Time: 1 round
Saving Throw: None

The effect of this spell is similar to an *unseen servant* except that it produces a glowing, vaguely bird-like, shape. A

message of up to ten words (on a parchment) may be tied to the bird's leg, and the bird may then be sent to deliver the message to the subject regardless of distance, but not onto another plane of existence.

The material components are the parchment to be sent (inscribed with a *write* spell), and a likeness of the subject manufactured in advance (this need not be accurate or expensive).

On delivering the message, the bird simply vanishes and no reply can be given. The original spell-caster has no means of determining whether or not the message is safely delivered (eg if the subject is dead or on another plane).

The bird travels about 100 miles a day, tirelessly, until its mission has been fulfilled.

PHANTASMAL MIRROR
(Conjuration)
by Martin Currie
Usable by: Magic-User
Level: 4
Range: 1"
Duration: 10 rounds
Area of Effect: Special
Components: V, S
Casting Time: 1 round
Saving Throw: None

This spell is used to halt and confuse a charging opponent and so deny them the advantages conveyed by impetus and to give the adventurers battle initiative.

It creates a phantom two-way mirror 10' in front of the magic-user: it will be 50' long by 20' high if cast outdoors, but if cast in a dungeon will fill the available space to create a new 'wall'. The oncoming enemy will thus be confronted by a charging image of themselves with the object of their attack having suddenly disappeared. Creatures will be hesitant about walking through the mirror, but will incur no damage nor meet any resistance should they do so. The INT of the victim affects their reaction to the spell.

Intelligence Level	‰ Chance of Hesitation	Length of Hesitation
Animal	95%	1d6 rounds
Low	75%	1d6 rounds
Normal	50%	1d4 rounds
High	20%	1d2 rounds

Any creature struck by a weapon, etc, comes out of its hesitant state immediately.

MAGIC NOOSE
(Conjuration, Summoning)
by Simon Watkins
Usable by: Magic-User
Level: 4
Range: 6"
Duration: 1 round/level
Area of Effect: See below
Components: V, S, M
Casting Time: 4 segments
Saving Throw: See below

When this spell is cast, the MU causes a magic noose to appear round an opponent's neck. As soon as this occurs, the affected creature must roll its DEX or less on a d20 to grasp the noose before it tightens. If this succeeds, there is a 5% chance per point of STR to pull the noose free. Failure on either count will result in death from strangulation in two rounds. The noose, being enchanted, is free from the effect of blades.

Alternatively, the noose may be cast so as to bind a limb of less than 1' diameter. Used on a weapon arm it can make an opponent drop their weapon, or it could be used on his feet in order to trip him up. The saving throw against DEX is allowed in either case.

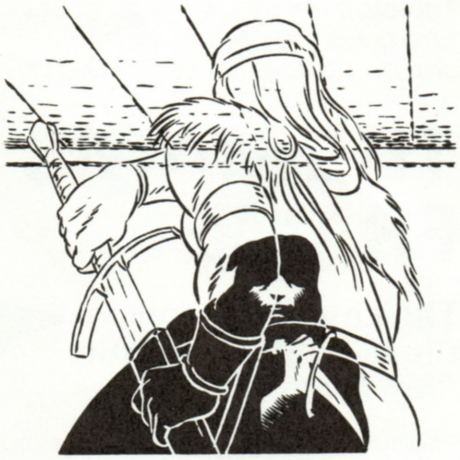
The material components of this spell are a short rope and a lock of hair from a corpse that has been hung.

INVISIBLE WARRIOR
(Conjuration, Summoning)
by Kieran MacDonald
Usable by: Magic-User
Level: 8
Range: 0
Duration: 1 turn/level
Area of Effect: 60'
Components: V, S, M
Casting Time: 2 rounds
Saving Throw: None

On casting this spell, the magic-user calls into existence an invisible warrior to aid him or her in battle. The warrior will always obey the caster, whether or not the caster is concentrating or not. The warrior appears next to the caster to start with.

Fighting as a sixth level fighter, the *invisible warrior* is armed with a huge sword (+2 to hit, 2-16 damage) and has 6 hit dice and AC0. Those unable to see invisible creatures suffer the usual −4 penalty in addition to this.

Should the warrior leave the 60' radius of the spell, the caster must make a save vs spells. If he makes the save, the warrior dies instantly. If he fails, however,



the warrior turns on the caster, although he will be visible and the MU will suffer no penalties to hit. The warrior dies when the duration of the spell is past.

The material component for this spell is a small paper-knife.

MINDMERGE
(Alteration)
by Simon Kind
Usable by: Magic-User
Level: 9
Range: Touch
Duration: 1 turn/level
Area of Effect: 2 people touched
Components: V, S, M
Casting Time: 1 round
Saving Throw: None

Mindmerge unites the best factors of two characters and combines their skills temporarily into one extra-powerful person. The two characters can be any class as long as the two do not conflict (ie paladin and assassin). In all cases the *best* ability score out of the two people merged is kept for each ability of the merged character. If two characters of the same class are merged then their level is the sum of the two levels they have as separate people, eg 5th level thief + 6th level thief = 11th level thief. Merged spell casters have the spells of each merged person. Hit points are those of the new characters with the highest amount plus a possible bonus from a new constitution score. Height, weight etc. of the merged character are the averages of the two merged characters.

If merged characters are of different classes then the merged character is a multi-classed character (even if human) with the same restrictions as apply in the *Players Handbook*.

Different races and/or sexes cannot be merged.

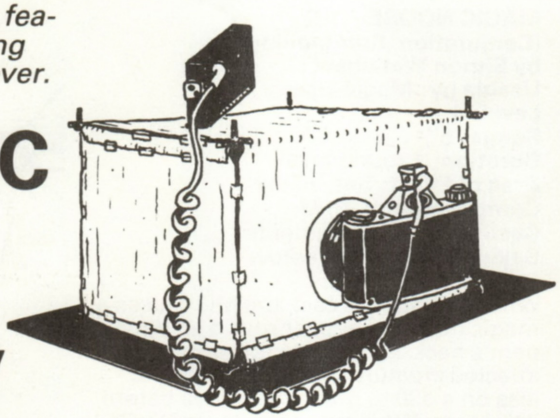
There is a 2-5(d4+1)% chance each turn (or round when in combat or under stress) that the merged character will develop a 'split personality' and have no powers or abilities until the spell wears off.

The spell may be removed by a *dispel magic* spell. If either of the merged persons are against this they are entitled to a saving throw (perhaps with bonuses for highest wisdom score).

The material components of this spell are powdered diamond and sapphire mixed together and sprinkled over the characters to be merged. The cost of the gems must exceed 5000gp each. □

Tabletop Heroes *is a regular feature covering figures, painting and modelling tips by Joe Dever.*

THE MAGIC FRAME



The Low-Down on Close-up Photography Part Two: Techniques

This month I shall be detailing two basic techniques for photographing miniatures. The first will make use of the equipment listed in last month's feature, and the second is intended for those of you who want to take reasonable photos of your models with the very minimum of equipment and expense.

When your camera is positioned to within a foot of your subject, you will find that the standard 50mm lens will not focus down to this distance unaided. You will need to add an extension tube (or tubes) between the lens and the body until your subject is framed in focus. When a lens is focused on a point a certain distance away, there will be a zone in front of and behind this point that also appears sharp on the film: this zone is called depth of field. Depth of field can be controlled because it is affected by changes in aperture size: an f-stop of f16 or f22 maximises the depth of field. One general photographic principle is that the greater the distance between lens and subject the greater the depth of field; thus shallow depth of field becomes a big problem when photographing miniatures at very close distances. However, the size of your subject matter is not without its advantages for it enables you to set up on a tabletop indoors and use inexpensive lighting to good effect.

Lighting the subject with one single light source will result in heavy shadows with little detail and a second light source must be introduced to fill-in this shadow. Lighting must be directed so that it accentuates the best aspects of your model. The set-up illustrated in *Fig 1* shows the effective use of two angle-poise lamps with one set at approximately 45° to the subject, and the other directly above. The front lamp is being used to fill-in deep shadow cast by the overhead lamp, which, in its turn, is accentuating the painted highlights of the figures.

You will find that the lamps need to be positioned relatively close to your subject. This often causes annoying reflections, but this problem can be overcome by diffusing the light through a screen of greaseproofed paper positioned in front of the lamps. Diffused lighting is recommended for model photography because it eliminates the 'shadow-line' that is often cast across scenic backgrounds or backing papers, which can make model photographs look very artificial. Additional fill-in lighting can be provided by making use of light that is wasted. A piece of white card (A4 size) used as a reflector and positioned approximately 90° to the frontal light source, will bounce wasted light back onto your subject without harshness or creating secondary shadows.

The simplest way of showcasing your models is to set them up against a plain background, such as a sheet of coloured paper. This paper must be large enough so that the background edges are not seen running out behind the figures. When using a landscape photograph as your background ensure that it is held flat and at 90° to the lens, and that your overhead lamp is not positioned in such a way that unwanted glare or 'background sheen' is reflected directly into the lens. When arranging your figures against a scenic background, it is invariably best to begin with the most dominant one (whether it is the strongest due to its size, shape or colour), placing it first into your photographic diorama. Other figures and props can be added, arranged and rearranged until they are in their most advantageous relationship. Never hesitate to change your mind and experiment with different positions, both with the figures and the camera. During the arranging process it is also important to be constantly aware of the juxtaposition of tones and colours, details and mass, highlights and shadows. The fine detail of chainmail, for example, may be lost or at best con fused if placed in front of a landscape with a detailed texture of its own.

Having set up your subject, you can now return your attention to the camera once more. A light reading should now be taken through the lens, and because your lens aperture is at its smallest a very slow shutter speed will result. The first problem you now face is that when the shutter release button is pressed; camera shake will most likely occur and blur the photograph. To avoid this, use a cable release to activate the shutter; if your camera has a mirror lock feature, be sure to lock the mirror up before taking a picture to prevent additional vibration while the photograph is being taken.

For those of you who wish to try your hand at model photography but are limited by a tight budget, I would recommend the following cheap and simple set up. It consists of a lightweight frame made from dowel or split bamboo sticks over which is stretched and taped a 'tent' of greaseproof paper. A hole is cut in the front large enough to accommodate your choice. Coloured papers can be used as a backing to the frame, much the same way as in the previous 'open' set up. The box acts as a diffuser and scatters the light from its source, in this case a simple camera flash. You will need to invest in an extension lead and (possibly) a hot shoe adaptor, but these are both relatively inexpensive items. Ask a friend to hold the flash in position, just above and to one side, avoiding the framework of the box for best effect. Lastly, when calculating the f-stop, remember to measure the distance from the *flash* to the subject and not from the camera to the subject. Although this technique is very basic and simple, you will find that it produces very fair results.

Have you taken any photographs of your figures of which you are pleased or particularly proud of? If so, why not let us all enjoy them. If you would like to see your prized photograph featured on the *Tabletop Heroes* photopage, send a colour enprint (glossy or lustre finish but no large than 6"×4") to me, Joe Dever, c/o *White Dwarf Magazine*, together with your name and address and some brief details about your subject. If the response and the standard of prints submitted is reasonably high, I shall feature the best in a regular section – the *Tabletop Heroes* Reader's Picture of the Month!

This Month's Photographs

Fig 1 shows the basic set-up for model photography as outlined in the first part of this month's text. The lamps used here can be diffused by covering their shades with greaseproofed paper. As long as the maximum safe bulb wattage is not exceeded, there is no risk of overheating the diffusers.

In *Fig 2*, we see that heroic young hobbit Frodo and his pony (*Citadel ME13*) relaxing by the banks of the River Brandywine. This model was painted by the award-winning figure painter, Lindsey le Doux Paton.

Speeding on his way to Barrakeesh with his familiar in tow, we see one of *Citadel's* latest additions to their *CO2* range of *Wizards* (*Fig 3*). The flying carpet comes complete with a clear plastic stand, and there is also a standing version of the wizard for use when the flight is over.

Fig 4 features another of *Citadel's* new wizards, this one having been prepared, painted and based by Bill Sprint. A wide range of wooden bases of all shapes and sizes are available by mail order from *Eagle Studios*, 4 Moorland Road, Boxmoor, Hemel Hempstead, Herts. Prices start at around 70p and engraved nameplates can also be supplied to order.

'... and it says here, whatever you do don't look into its eyes!' In *Fig 5*, we see an intrepid bunch of *Citadel* adventurers petrified by the sight of a *C22 Basilisk*. The stony cleric with a mace is a companion of the crusading cleric featured in *Fig 7*. Both are new additions to the *CO3* range, and were painted and photographed by Phil Lewis.

Fig 6 features a terrible trio of *Citadel C28 Giants*. A wide selection of assorted heads and weapons are available that enable you to customize each model to your own design. The towering delinquents shown here in pursuit of an unwary peasant, were customized, based and painted by Andy Faulkner. □

Fig 1

The 'tent' diffuses the flash to lessen harsh shadow.

Photographs (Figs 1-4 and 6) by Joe Dever.
Photographs (Figs 5 and 7) by Phil Lewis.

Fig 2

Fig 3

Fig 4

Fig 5

Fig 6

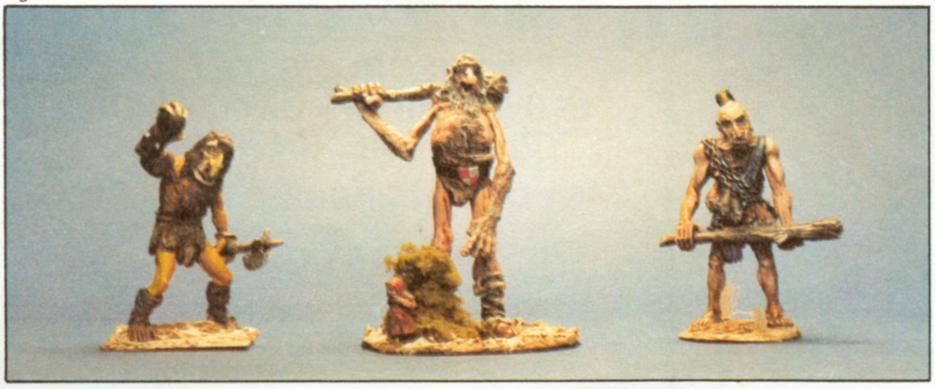


Fig 7

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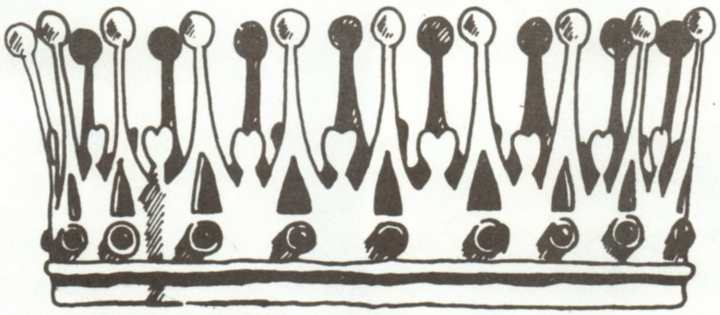

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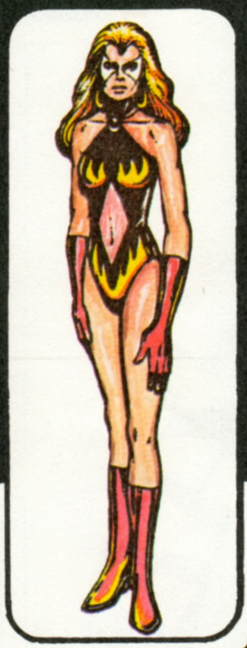

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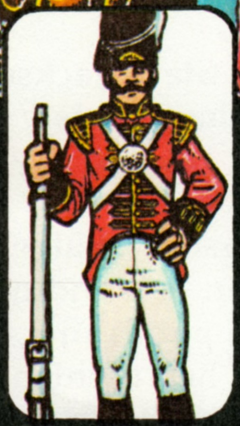

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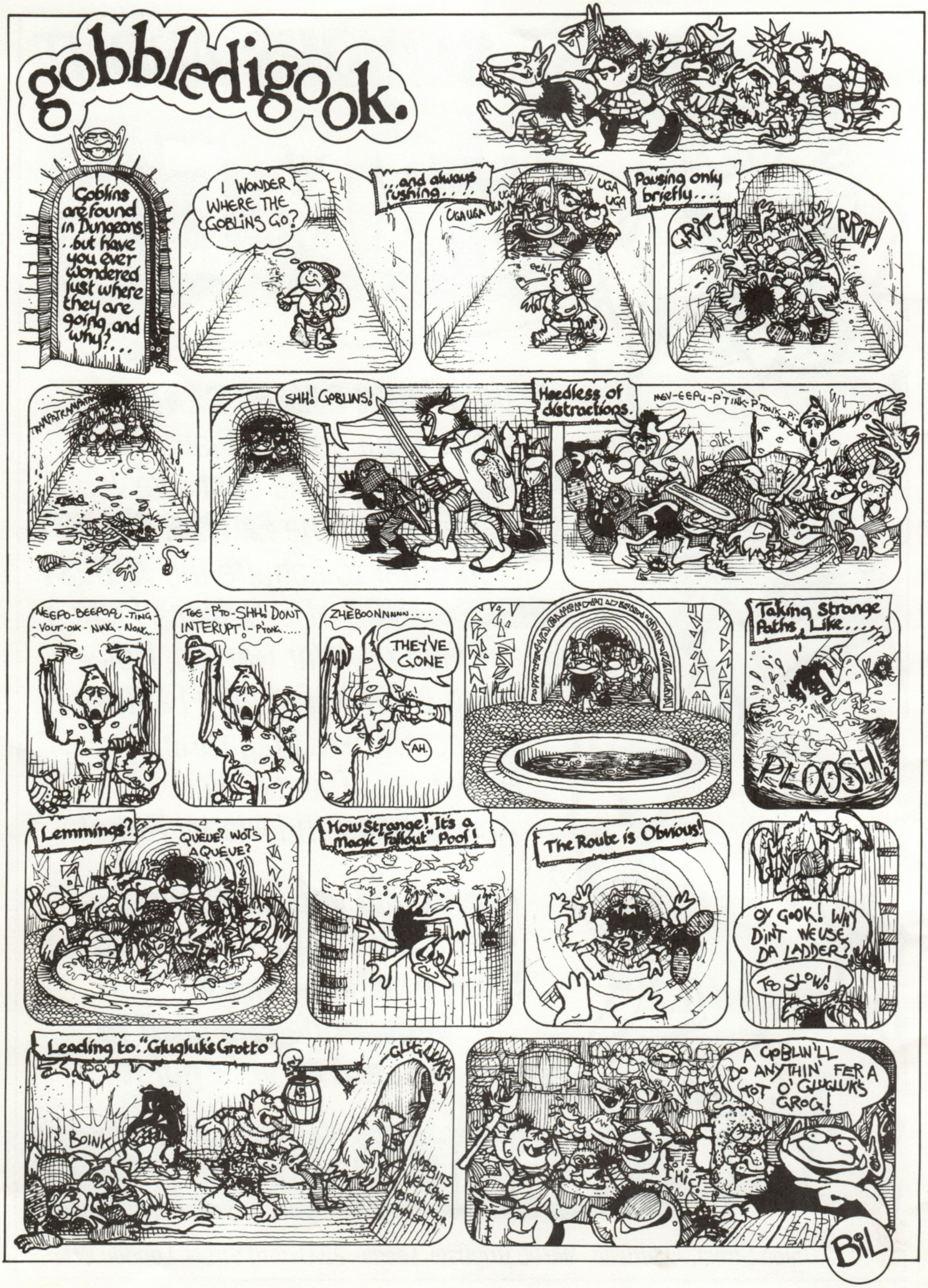
gobbledigook.
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I WONDER WHERE THE GOBLINS GO?
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UGA UGA UGA
UGA UGA
eek!
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RRIP!
TAMPATRAMPATRAMPA
SHH! GOBLINS!
Heedless of distractions.
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AIK!
OIK!
NEEPO-BEEPOP-TING-VOUT-OIK-NIWG-NONK...
TUK
TEE-P'TO-SHH! DONT INTERUPT! - P'TONG.....
ZHEBOONNNNN.....
THEY'VE GONE
TUK!
AH.
Taking Strange Paths Like....
PLOOSH!
Lemmings?
QUEUE? WOT'S A QUEUE?
How Strange! It's a "Magic Fallout" Pool!
The Route is Obvious!
OY GOOK! WHY DIN'T WE USE DA LADDER?
TOO SLOW!
Leading to "Glugluk's Grotto"
GLUG GLUG
BOINK
HOBBITS WELCOME BRING YOUR OWN SPIT!
A GOBLIN'LL DO ANYTHIN' FER A TOT O' GLUGLUK'S GROG!
HIC!
BiL

THE CHANGING FACE OF CHAOSIUM

Steve Perrin, designer of *Superworld*, *ElfQuest*, and co-designer of *RuneQuest* has left *Chaosium* for a career as a freelance in the games industry. The changes in *Chaosium*, as reported in previous issues, indicate that they are cutting back on staff in order to concentrate on design rather than production. New releases planned for this year include no less than four supplements for *RuneQuest 3*, a total re-write of *Griffin Mountain*, and additions to *Superworld*, *ElfQuest*, *Call of Cthulhu* and *Stormbringer*.

LIVERPOOL SPAWNS CTHULHOIDS

Featured in *Grenadier UK*'s latest releases of *Call of Cthulhu* blister packs are Cthonians (one large, one small), Nyarlathotep, Tsathoggua, an Old One, a Dimensional Shambler, Spawn of Cthulhu and a Hunting Horror. All good fun if frightening investigators is your sort of thing.

JACKSON STATES FACTS

GURPS, *Steve Jackson Games*' major projected release for the year, will be accompanied by two supplements covering Superhero and SF rules additions. A new edition of *Killer*, the game where even a banana is a deadly weapon, is planned – as is a scenario pack for *Ogre/GEV*. 1985 will also see the seventh *Car Wars* expansion kit, a boxed version of the game itself, and two more supplements.

COLD COMFORT

Adventure Enterprises is a new entrant into the field of live role-playing. Starting off with a traditional fantasy game, they hope to progress to Gothic Horror and Science Fiction in the near future. This year they are offering fantasy modules and theme week-end specials, with week-long holidays to follow in 1986. *Adventure Enterprises* stress that their fantasy is primarily directed at ages 16+, but junior adventures for the 13-15 age group are also planned. Home to all this activity are Chislehurst Caves in South London: an all-weather playing environment at a steady temperature of 55°F all year round. Brrr!

A PLAGUE ON THE COMPETITION

The scenario competition in *White Dwarf 61* attracted a large number of entries: so many that it has taken longer than expected to judge. *AD&D* and *Call of Cthulhu* proved popular systems, but the setting didn't seem to hinder *Traveller* fanatics either. Overall winner was Richard Andrews with his *AD&D* scenario 'Plague from the Past' – he wins the £150 first prize and a year's subscription to *White Dwarf*. The three runners-up, Matthew Williams, Mark Morrison and Jon Quaife all receive a year's subscription. The overall standard of entries was very high and we have therefore decided to run another scenario competition in the near future: unsuccessful entrants may be luckier this time! Oh, and Jon, can you please send us your address!

D&D RECORDS

Ambitious and enthusiastic games groups can now attempt marathon *D&D* sessions and be considered for the *Guinness Book of Records*. *TSR (UK)* have been collaborating with *Guinness Superlatives* to produce a suitable set of guidelines for such activities. Anyone wishing to obtain a set of these should send an SAE to: Sally Meadows, *TSR UK Ltd*, The Mill, Rathmore Road, Cambridge CB1 4AD.

CAPSULES

Wabbit Wampage (*Pacesetter*, £17.95) – a boardgame equivalent of *Toon*: play wacky wabbits or the farmer in a fun game of manic mayhem. Small, colour gameboard, 70 die-cut counters, 48 cards and two dice make up the game. Simple to play, easy to pick up.

Pendragon (*Chaosium*, £25.95) – Arthurian role-playing game which strays from the usual *RQ* mechanics. Plenty of information, statistics for the major figures of legend, and a large, full-colour map of the British Isles – a very plush production.

Masks of Nyarlathotep (*Chaosium*, £19.95) – typical mega-product from *Chaosium*. Over 140 pages of playing information, including booklets on New York, London, Egypt and Shanghai. A must for *CoC* Keepers, this globe-trotting scenario pack unravels the fate of the Carlyle expedition.

Alien Module 4: Zhodani (*GDW*, £7.95) – another *Traveller* race gets the full treatment. New skills, world generation, *High Guard* character generation, weapons and psionics are a few of the topics covered.

Toon Strikes Again (*Steve Jackson Games*, £5.50) – the great cartoon caper continues. Five scenarios with appalling puns ('No Sense Atoll' . . . !), and a short section on playing and running *Toon*. Th-th-th-th-that's all folks.

EXHIBITIONIST REVEALS ALL AT GAMES DAY

Paul Aagaard, mild-mannered Conventions Manager, has a number of special events planned for this year's *Games Day* on the 28th and 29th of September.

Ian McCaig, the famous fantasy artist, will be setting up an art workshop. Now's your chance to create a piece of artwork under his guidance. Chris Achilleos will be bringing along his original *MERP* artwork and revealing its secrets. He will also be signing copies of the game.

Ian Livingstone will be auctioning off his rare selection of old miniature figures whilst partner in crime, Steve Jackson, will be chairing the *Games Day Quiz*.

A completely new format for the figure painting competition has been organised. On Saturday, the *Open Competition* will be held, split into two age groups – *Under 16s* and *Over 16s*. On the Sunday there will be a painting showpiece – the *Masters*. This will involve some of Britain's top painters.

Prominent writers for *White Dwarf*, Marcus Rowland and Phil Masters, will be present and talking about how to write scenarios. And just to add a little madness and mayhem, members of the *Arthurian Society* will be giving a demonstration of metal weapon combat – innocent bystanders beware!

More details about *Games Day* appear on page 6 of this issue, including advance tickets, official competitions and the *Quiz*. Watch out for more information in next issue. Send an SAE for any enquiries to: Paul Aagaard, *Games Day '85*, *Games Workshop Ltd*, 27-29 Sunbeam Road, London NW10.

HOW TO BE TOP

Contrary to popular rumour, the founders of *Games Workshop*, Steve Jackson and Ian Livingstone, are not about to retire to some sun-drenched tax haven. (*Kew, wasn't it? –Ed.*) They are, however, remaining on as chairmen of a new six-man Management Board. Ian will continue to keep an eye on *White Dwarf*, of which he has been editor-in-chief since its inception eight years ago.

Two of the new board members should be familiar to *WD* readers. Bryan Ansell, better known in his capacity as figurehead of *Citadel Miniatures*, is the new Managing Director of *Games Workshop*. Peter Darvill-Evans, until now in charge of trade sales in London, is now looking after *White Dwarf* and exhibitions. He is currently seeking to expand the publications side of the company. Other changes include the appointment of Ian Bailey as Financial Controller and Ian Waddelow as Marketing Manager. (*This predilection for employees named Ian escapes me! –Ed.*)

NEXT ISSUE

Strange happenings near Guildford as Marcus L Rowland unravels *The Surrey Enigma* – a *Call of Cthulhu* adventure set in the 1920s. Underwater civilisations are uncovered in another peek *Beneath the Waves*. Will *AD&D* adventurers be able to clear up the mysteries of Saltwater in *Plague from the Past*, winner of the *WD* scenario competition? Having trouble with your characters' attitude towards religion? You'll find that Pete Tamlyn's *Rationale Behaviour* is an indispensable aid.

All this plus three pages of cartoons and all the regular features.

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For Sale. *White Dwarf 1-57*. Offers. ☎ Redcar 482567.

DMG £6, modules £1.50, *Basic, Expert* rules £1.50. Niall, ☎ (01) 341 3355.

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For Sale. *White Dwarfs 11, 13-19, 21, 23-29, 31-33, 66* at 85p each. *Imagine 1-19, 22* at £1.05 each. All in excellent condition. Thomas Bancroft, ☎(0276) 64059. Weekdays after 5pm.

Sanio, The Fantasy PBM. This game has now been running successfully for over seven months and is busy trying to find new members to do battle with its hundred or so creatures. It has a full continental map and lots of towns, ruins and encounter areas. If you say that you first saw this ad in *White Dwarf*, you will receive the rulebook, set-up and first two returns free. Apply to: *Lorewarden Games*, 23 Breckhill Road, Woodthorpe, Nottingham. I am also looking for writers for a new PBM/RPG zine.

Castle Plans For Sale. Excellent detail; send £1 and a large SAE to: Sean Cleworth, Marland House, Cornwall, England EX23 9EL.

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HPS Promotions presents *NPCs* – a massive collection of hundreds of NPCs for the *RQ2* game system. No GM should be without it. Why spend hours drawing up your own when ours are only a letter away. £4.50 from: *HPS Promotions*, Pegasus House, 6 Haytor Rise, Coventry CV2 3LE.

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Shazam! Issues 2 and 3 of *It's Clobberin' Time*, the Superhero RPG zine, are available now, price 60p (including P+P) from: Andrew de Salis, 1 Church Street, St George, Nr Abergele, Clwyd.

Sale. *Battle Over Britain*, - £22, *B-17*, - £14, *Pirates and Plunder* - £14, *Gladiator* - £8. Ono. Jason, ☎ (0792) 404422.

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Latest release now available to our *TAC-15* range of 15mm resin modules: alien vehicles, ATVs and more. Also platoon-level SF rulebook, *G-CAV*, £1.60 (incl P+P). Orders and enquiries (SAE please), cheques payable to: J March-Tuffley, 92 Sandyhill Lane, Ipswich, Suffolk IP3 0JA.

Starquester 3 – Ar'rrrrrr! Did that *@!#?£! Deep One get you again? Try *Starquester*, the zine that's so loaded with FRP and chat that it makes the best mod-basher in the business. 50p plus SAE to: Mark Oswin, 103 Church Lane, Backwell, Avon BS19 3JW.

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It's Back! *The Booklet of Many Things* issues *1, 2*, and *3* available. Contains cartoons, *AD&D* material and complete stupidity. Send 50p (per issue) + SAE to: *Chaos Products*, 633 Chatsworth Road, Chesterfield, Derbyshire S40 3NT.

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For Sale. *WD42-65, AD&D* modules *U1, U2, T1, D3, Q1, Fighting Fantasy, 1-12*, all *Sorcery* series, *Lone Wolf 1-4, Sorceror's Cave, Gamma World, Cthulhu, Warhammer, Ogre, T&T* solos, *RQ2, Snapshot, Traveller* + supplements. Cost over £130. Yours for £50 ono (will separate). John, ☎ Codsall 5727.

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Clubs, contacts and events can be advertised once at no charge up to a maximum of 25 words. Further insertions at the rate of 15p per word (incl VAT).

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Help! Will anyone swap my *RQ* and *Cults of Prax* for *CoC*? ☎ 07935 33010.

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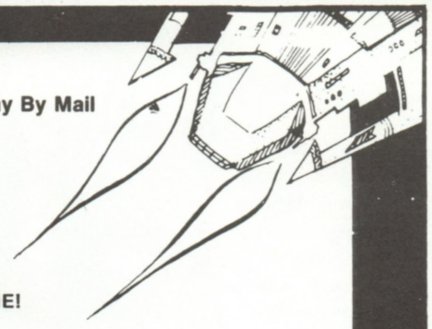

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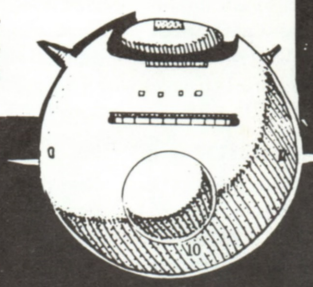

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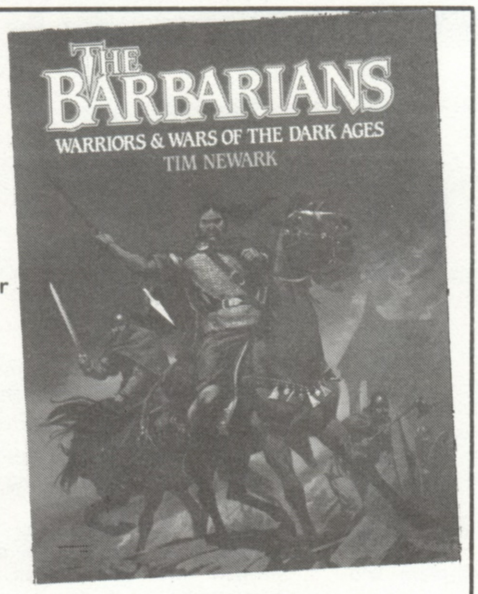

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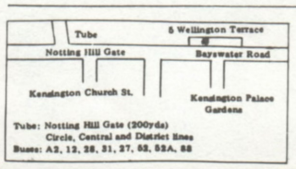

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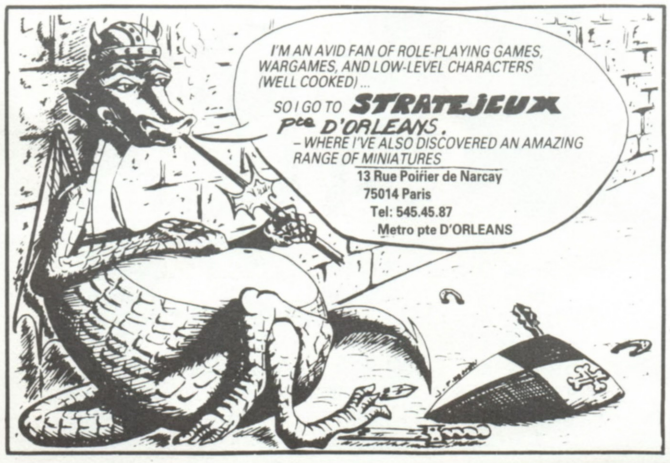

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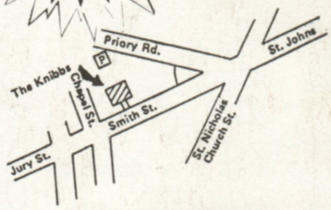

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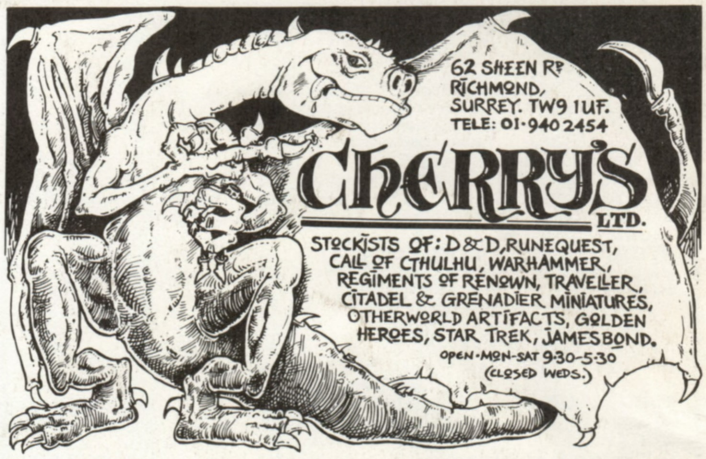

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